

# The ENO COLLECTION of NEW YORK CITY VIEWS

By FRANK WEITENKAMPF, L.H.D.

Curator of Prints
The New York Public Library

NEW YORK



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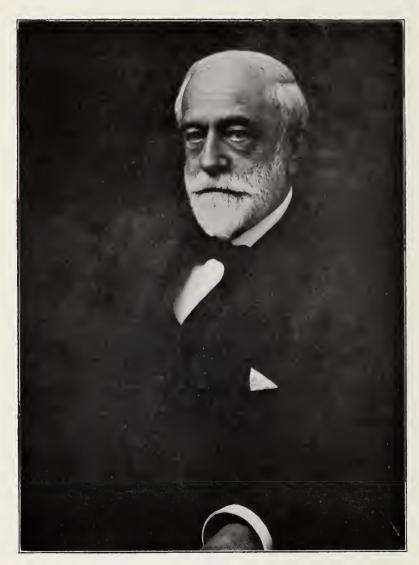
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THE LATE AMOS F. ENO

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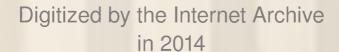
NEW YORK

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#### INTRODUCTION

WITH the acquisition of the Amos F. Eno Collection of New York City Views, The New York Public Library at a stroke adds over 450 pieces to its store of prints illustrating the growth of the city and its aspect at different times and in various phases. The Library already possessed a considerable number of such views, some separate, others scattered through the extra-illustrated volumes gathered by Dr. Thomas A. Emmet and others, or to be found in various books of what one might call the American incunabula period. The Eno Collection, one of the most important of its kind, adds richly to this mass of material, and the Library is fortunate, indeed, to have come into its possession.

Eno, the collector and the man, was well described in the following editorial article published in the *New York Times*, on Oct. 23, 1915, the day after his death:

#### AN OLD NEW YORKER

In the death of Amos F. Eno New York has lost not only one of its oldest citizens, but one to whom the metropolis in all its phases was always interesting. New York City was his hobby, in the pursuit of which his keenest enjoyment lay in collecting old prints of scenes and landmarks long since effaced by modern improvements.

Mr. Eno was one of that small coterie of lovers of New York whose highest ambition is the acquisition of a rare engraving of which it proudly may be said that it is either unique or that but one or two copies are known. He was one of the few collectors of New York prints, among his genial rivals being John D. Crimmins, R. T. Haines Halsey, Robert Goelet, Percy R. Pyne 2d, William Loring Andrews, Simeon Ford, Isaac N. Phelps Stokes, Ambassador Morgenthau, and J. Clarence Davies. Mr. Eno began when the field had few competitors, and he often related, with the true pride of the collector, his "find" of some rarity for a few dollars, now worth as many thousands. His investments in these pictorial souvenirs of early New York would doubtless realize, proportionately, a higher percentage of increase than his large real estate holdings.

Mr. Eno was born in New York City, and for the greater part of his long life of eighty-one years lived, a bachelor, in the old family home at Fifth Avenue and Tenth Street. He resisted, successfully, many threatened invasions of business into the lower Fifth Avenue centre, and, like other lovers of their old homes in different localities, he purchased adjacent property to preserve the residential character of his neighborhood. His wholesale jobbing firm, organized a few years after his father built the Fifth Avenue Hotel, was ruined by the Civil War, but thirty-six years later Mr. Eno voluntarily paid the creditors of his firm in full, although the debts had long been legally wiped out.

To this it may be added that he went to war with the Seventh Regiment (New York), and became a colonel in the Union Army.

Among the prints accumulated by Mr. Eno are outstanding pieces, important through rarity and prized in the hunt for New York City views. The oldest prints include what may be called standard pieces, which "no gentleman's collection should be without," as they used to say of private libraries. Seventeenth century engravings, such as the Schenk and Allard views. Eighteenth century plans, such as Montresor's (1775), Ratzer's (1776), Popple's, and William Faden's (1776); and views such as those by Carwitham, Canot, and the excessively rare 1796 view, with the man-ofwar at the left (possibly by St. Memin, thinks Mr. Stokes). Early Nineteenth century prints by W. Rollinson (1801), W. J. Bennett ("Fulton St. and Market," and others), John Hill, and Jukes ("New York from Hobuck"). Coming years bring rapid increase in pictures. General views of the city by J. Hill after W. G. Wall (1828), Havell (1844), Papprill after J. W. Hill (1849), Fritsch's two military prints, W. J. Bennett after J. W. Hill, Himely after Garneray, Hornor's unfinished "New York from Brooklyn," and "New York from the Latting Observatory." There are Bennett's two aquatints, after Calyo, of the great fire of 1835, the Hornor-Hill "Broadway" (1836), original drawings of Staten Island views by August Köllner. One may draw more from the appended list.

To the historian or student of history who seeks for pictorial documentation in these days of "visual instruction" this gift will come as a welcome, valuable and highly useful boon. To the curious and interested loiterer through the panoramic changes of his city's development it offers pleasant and instructive material full of alluring details and branching into most tempting by-paths. To curators of prints, and others, it brings, in addition, the impulse to divagational speculations as to the inwardness of prints, which seem to have about as many points of possible interest as a fly's eye has facets.

The game of prints is an alluring one, once you start it. It does not matter at what angle you approach it — and there are as many as there are points in that soul-stirring sport of "boxing the compass," and more — you

will find fresh ways of playing it and others to play it with you. The love of prints is more or less unobtrusively nurtured by public print collections in various parts of the world. The prime object of these is to preserve representative and characteristic specimens of the graphic reproductive arts, illustrating processes as a basis of information, but ultimately and principally illustrating the fact that prints, like any form of art, in their finest flower give finest expression to the fundamental and moving ideals and ideas of given countries and periods, seen through the mind and mood of the artist. That is the prime function and interest of prints. Then, secondarily, but inevitably and logically, enters the subject interest, with its equally inevitable leading to specialties. When one of those is entered into, one is quite naturally drawn, temporarily or even more or less permanently, away from purely æsthetic considerations.

In the engrossing field of Americana — which again falls into specialties, such as historical prints, naval pictures, portraits, Washington portraits, bookplates, New York City views, sporting prints, and ever so many more — the æsthetic focus is deranged a bit. Comparisons may easily narrow down to those made within the field, so that the very small talent is condoned and the less small takes on importance on the basis of the old saying: "among the blind the one-eyed is king." Joy in the subject may become almost undiluted. Does an old New Yorker who likes his city, and whose sympathetic imagination enables him to reconstruct, with the aid of pictures, the very spirit of the city in the days even antedating his own experience — does he worry all too much about the excellence of the work of draughtsman and engraver? That is, of course, beyond a natural preference for the good job over the poor one. (And, in our present hunting ground of New York City views, there are many good jobs in that long series of pictorial records of the metropolis described in the "Iconography" of I. N. Phelps Stokes.) Will he not have his innocent and legitimate amusement, for instance, over those two proofs of the fact that the freedom of the city was once granted to pigs? (The one a pamphlet with indifferent illustrations issued about 1820, the other a little vignette published in all seriousness in Morse's "Geography," and showing the parade of 1842 celebrating the opening of the Croton Aqueduct, with a pig scampering through City Hall Park at the head of the procession.)

It is such considerations, as well as the serious one of historical research (into which, after all, the element of humor should enter to play its part) that form the importance of such a gift as that of the Eno Collection. Any large print department, whether in museum or library, will, at times, step aside from its prime function, to consider and take care of a specialty such as this, particularly if it is one of local interest. Moreover, on such a matter of historical utility, what is true always of print collections becomes truer

than ever. That is, the fact once tersely expressed by the late Dr. John S. Billings:

A good representative collection of prints is of greatest interest and use to the public and to a majority of those especially interested in prints in particular, if it exists in immediate connection with a large library. In the library it can be closely associated with the literature of art, an association which is absolutely necessary to obtain full benefit of each; and it is also available for the student of social history, of the manners, customs, costumes, etc., of a particular race or person in connection with the literature of these subjects.

This means, of course, that prints, in many ways, mirror the mental activity of mankind, of which they form a rich and varied phase. To collect engravings by Duerer, as an example of the highest development of the art in the North in his time, and as a supreme expression of that period which we call the German Renaissance, is one thing. To acquire French engravings of the Eighteenth century, in which the elegance, brilliancy, and luxury of the time are pictured with admirable skill and understanding, or British mezzotints in which the social and political life of Britain, as personified in her great personages in the same century, is preserved with a rich reflection of that time of ruffles and vigor, is the same. Only the scene and its expression change, but the art, the craftsmanship, are there. In the field of Americana, the basis of acquisition is perforce somewhat modified. The struggle, in the earlier days of our country, to foster the finer graces of art amid the struggle to build a nation, is often more to be honored in the intention than in the accomplishment. So much so that not infrequently, even as historical documents, our early prints can be excused, for shortcomings in veracity, only on the plea that they are at least contemporaneous with the event pictured. But they allure, nevertheless.

In a large and important collection of New York City views, such as this one formed by Mr. Eno, not only the city in its entirety is pictured, not only particular streets and buildings, but the human element in other days is brought nearer to us. Man's activities, his changing costume, customs and views of life, methods of transportation, the growth of traffic, the life of the street, are illustrated in a profusion of types and incidents, directly or incidentally presented. A veritable pageant of New York City history passes before one in such an array of prints, more pulsatingly alive and convincing than actual parading of humanity on floats in celebration pageants is apt to make it. The mute sheets speak volubly and richly to him who will heed.

One may, then, go through such a collection with the point-of-view of the amateur or collector of New York City views, interested in dates, in the development of the pictorial record of the city. So one will pass from the earliest Dutch views of the Seventeenth century, to the Eighteenth century



## NEW YORK

(From the Eno Collection - Line engraving on copper)

Reproduced by Stokes (plate 56), who fixes the date at about 1796-97, states that the artist and engraver was possibly St. Memin, gives full notes (vol. 1, p. 418-429) on the various buildings depicted, and has located only two impressions of this print.



British engravings, including plans and maps on which one may note by the way such spellings of localities as Bloomindoll, Harlan, Morisinig, Brockland, Bushwijk. One passes into the early Nineteenth century, when there came an evidently growing interest in metropolitan achievement as an outstanding phase of the significance of "the smartest nation in all creation." Prints — good, respectable, and bad — fairly fell over each other from the presses. The city as a whole was depicted from East, West, and South, from Weahawk, Hobuck, Long Island, and Governor's Island, sometimes as a not over-important part of the landscape. But artists and engravers began also to turn to the delineation of street scenes and individual buildings, and with that there come for us little excursions, full of interest, off the beaten track to note the incidental, the odd fact caught by the way.

Of the many familiar prints among those that constitute the record of New York in pictures, an interestingly large representation is to be found here, and there are also some of the rarities with which most of us have no

more than a nodding acquaintance.

One may get from this collection a side light on the cultivation of the military spirit. Militia organizations were pictured in all their brave array of gorgeous uniforms, but to-day the prints in which they appeared are treasured by collectors of New York City views on account of their settings. Fritsch's large colored lithographs, done in 1843 and 1844, of the 38th Regiment, Jefferson Guards and the First Division, with each member carefully portrayed, are to-day regarded as desirable pictures of Castle Garden and City Hall, respectively. Otto Böetticher painted a picture of the 7th Regiment drilling in Washington Square, and the lithographic copy forms for us an invaluable record of the appearance of that spot in 1852.

To switch to guite a different specialty in hobbies — vessels. Some of the large views of New York from Long Island, especially those by Havell and Hornor, show the East River swarming with craft — old style ferryboats, excursion boats, paddle-wheel ocean steamers, old war ships. The whole waterfront is enlivened by this fortuitous yet detailed panorama of shipping. Again, the matter of vehicles. There is notably that view of the Battery, done on stone by Parsons and Atwater in 1872, in which the foreground is filled with an agglomeration of delivery wagons, an ice wagon, trucks, drays, carriages, a stage coach, a pushcart, and one of the old "Belt Line" horse cars. And there are two imposing pictures of "Van Amburgh & Co.'s Great Golden Chariot." This bandwagon leads more or less gracefully to music titles. They are here, too, "New Brighton Quadrille," 1838; "Croton Jubilee Quickstep," 1842; "Castle Garden Schottische," "Fort Hamilton Polka," 1852; "Hippodrome Schottische," 1858. "Peep-show" prints must be represented in any New York City collection, and certificates of membership in societies and in fire companies, too, to add the emphasis of still another phase of the city's history. The careful attention paid to signboards brings up the matter of the more or less subtly introduced "ad." Thus, on that well-known view "from the steeple of St. Paul's" the sign of

Genin the Hatter recalls that worthy's purchase of the first ticket for Jenny Lind's debut at Castle Garden for \$225; that of Brady's Daguerrian Miniature Gallery brings to memory a wonderful portrait gallery of notables and an invaluable photographic history of the Civil War; and the book-lover may ponder over the one of Dunigan's Cheap Book Store. Noteworthy events are pictured; the dedication of the Worth monument at Madison Square; Kossuth's triumphal progress up Broadway; the great fire of 1835, one picture of which is a woodcut image done at Metz, with a blithe introduction of French pompiers in place of New York firemen; and the procession in honor of the Fenian exiles in 1871. The last is to be classed as a picture of City Hall, which building appears also in a woodcut printed on a hand-kerchief, during the drawing of the lottery.

Old buildings galore may be studied, but some stand out by very size — the Latting Observatory, near 43d Street and Fifth Avenue, Crystal Palace in Bryant Park, and the Hippodrome, on the site later occupied by the Fifth Avenue Hotel, where Franconi exhibited harnessed camels, reindeer

and ostriches.

Among the many street scenes more than one may appeal to this or that one on account of personal associations with the locality delineated. For instance, there's a bird's-eye view of the city, lithographed by Bachmann in 1849, which is of peculiar interest on account of its detailed depiction of the vicinity of Union Square, then Union Park. The clear presentation of the houses in this residence district, with their back yards, the abundance of shade trees, and other facts make this an affair of a possible thrill for more than one. And, still not stirring from the Eno Collection, you may take trips beyond the walls of brick and brownstone, say up the Harlem to see how High Bridge looked in 1849, that old bridge which you may remember as an objective point for outings in your youth.

There's a strong human interest in all that has been spoken of, an interest even more obvious if we consider the street types which are so frequently introduced into views of the city. To single out just one, that negro messenger carrying a string of boots suspended from a pole carried horizontally, in Horner's etched view (1836) of Broadway, much-pictured

thoroughfare.

It all leads to a repetition of the statement that in such a collection there is offered an opportunity for a review of the city's growth and history, not only in its material self, but from the standpoint of its participation in the nation's development, and as a local phase of the social life that made our country what it was in successive years. Such considerations, finally, can and should inevitably lead to renewed recognition of the fact that art, beside mirroring the easily visible evidences of costume, custom, and daily life, may, in its deeper significance, be an expression of the spirit of its time and land. In that truism lie some of the richest possibilities of the employment of art in the interpretation of history.

F. W.

#### CATALOGUE OF THE COLLECTION

The prints are arranged in chronological order, on the plan of "The Iconography of Manhattan Island," by I. N. Phelps Stokes. That is, they are arranged by date of depiction, thus showing the city, or a part of it, at a certain time, irrespective of date of publication of the print. Thus, repetitions of an early eighteenth century design in later prints of the same century are all grouped under the date of the first, or an engraving executed in the second half of the nineteenth century, showing Federal Hall in 1789, is listed under the latter date.

The reference letter S, followed by a figure (110) or by a Roman and an Arabic figure (III:893) indicating, respectively, the plate number, or the volume and page, stands for the Stokes book mentioned above. That monumental work has quite naturally formed the first aid, and the principal one, in the compilation of the present list, although, especially for nineteenth century prints, there was necessary much examination of directories and many other sources of information.

One reason for that is that besides the many pieces of the first importance in the Eno Collection, — pieces indispensable to a fine collection of New York views, — there is here also some material of minor importance. Some of this may, at first sight, seem almost negligible, yet this flotsam and jetsam of the collector's quest not infrequently offers pictorial facts not found elsewhere, or gives welcome confirmation of information found in some more important print. And so these cuttings from old publications, and the like, will be found scattered among the outstanding desiderata of the collector, often relegated to the foot-note, there to play their humble yet useful part. For instance, an advertising page from a publication of the eighteen-fifties, offering a view of Vesey Street which in its way seems unique. In the absence of lists of such pieces, and of many of the smaller steel plates, very much research was often necessary in order to fix their date. And, indeed, even the previous cataloguing of some of the familiar and, so to speak, "standard" prints, had to be corrected in the face of newly discovered facts.

Daggers († and ††) indicate oversize (over 14" × 20") and extra large (over 20" × 28") prints.

The maps in the Map Division, listed in the *Bulletin* for March and July, 1924, have not been re-listed here.

#### **MANHATTAN**

#### SEVENTEENTH CENTURY

#### 1626-28?

1. Certificate of membership in the Society of Iconophiles, made out in the name of Amos F. Eno, and signed by Wm. L. Andrews, president and Richard H. Lawrence, secretary. Two vignettes: NEW AMSTERDAM MDCLI (the Hartgers view) and NEW YORK MDCCCC. On lower frame: E. D. French Sc. 1900. Line engraving. Copy of S 1-a.

#### c. 1650

2. In banderole in sky: Novum Amsterodamum. Underneath: ENGRAVED FOR THE SOCIETY OF ICONOPHILES OF NEW YORK. 1906. Below, coat of arms, with In t Schip Lydia door Laurens HermansZn Block Ao. 1650. / Engraved by Sidney L. Smith. Line engraving. Copy of S 4a.

Series IX, no. 6. On cover: Engraved from an original in possession of the New York Historical Society.

3. NOVUM AMSTERODAMUM on banderole in sky. View from south. Ship at left; boat with lateen sail near large rock in water at right. Issued 1671. Line engraving. S 6.

The Montanus view. From "De Nieuwe en onbekende Weereld...door Arnoldus Montanus" (Amsterdam).

#### 1651

4. View of Niew Amsterdam, 1659. surrounded by pictures of individual buildings, and scenes in Irving's works. Above: Knickerbocker Quadrilles. Below: RESPECTFULLY DEDICATED TO/WASHINGTON IRVING ESQ,/BY/THE PUBLISHERS./NEW YORK./PUBLISHED BY FIRTH & HALL, No. 1, FRANKLIN SQUARE. J. L. HEWITT & CO. No. 239, BROADWAY. Centre: Entered...1843... Left: ENDICOTT'S LITHY. Right: NEW YORK Lithograph.

Sheet music cover. The view agrees with the Montanus (c. 1650, S 7), Jansson (1647-51, S 7-a) and Visscher (1651-55, S 8) views.

#### 1651-55

†5. Map. Near lower right corner, on cartouche: NOVI BELGII / NOVÆQUE ANGLIÆ NEC NON / PARTIS / VIRGINIÆ TABULA / multis in locis emendata / per Nicolaum Visscher. Beneath, view of New Amsterdam, in sky of which: NIEUW AMSTERDAM / op t Eylant Manhattans. Under the picture: A. Het Fort. B. de Kerck. C. de Wintmolen. D. dese Vlagge wert op gehaelt als deer Schepen in de Haven komen. E. t'gevangen huys. F. de H. Generaels huys. G. t'Gerecht. H. de Kaeck. I. Compagnies Pachuys. K. Stadts Herberch. Line engraving; colored. S 7b.

The little inset view, says Stokes (1: 152), is the third known engraved view of New Amsterdam.

#### 1661

#### 1673

7. Above: The City of New Orange, 1673, as then sketched. Below: A. the Fort & Church, —B. Governor's house & the dock—C. the Canal in Broad St.—D. Rondeel or Battery—E. Stadt-huys—F. Gate & Wall on Wall St. Lithograph, one tint, Valentine's Manual type.

A poor copy, with some differences, of S 8-b, or at least of that "Restitutio" type. Eno Collection includes a similar view, closer to the "Restitutio" plate, a wood engraving from the "Family magazine," New York, v. 3, 1835-36, p. 161; this cut appeared again in the same magazine, v. 6, 1839, p. 48.

- 8. NIEU AMSTERDAM, / al. NEW YORCK in cartouche in sky; fruit decoration extending on both sides. Near lower left corner, on water: Carolus Allard exc. cum Priv. ord. Holl. et Westfr. Line engraving. S 13.
- 9. Man seated on ground, with bow and arrows, holding animal toward woman standing. On banderole, over clouds: NIEU AM-STERDAM al. NEW YORK. In lower left corner, over border line: Carolus Allard excudit cum Privilegio ordinum Hollandiæ et Westfrisæ. In upper right corner: 79. Issued c. 1700. Line engraving. S 14-b.

From the "Orbis Habitabilis" of Carolus Allard.

10. New York a city in N. America inhabited by English and Dutch subject to the K. of England. Three-master and other vessels in foreground. Line engraving. 18th century.

Copy of the Schenck view (S 15), with some alterations. For instance, at the water end of the wall near the right margin, there is a small building outside of the wall, while in the Schenck view it is west of the wall. Entered in Pyne sale catalogue, no. 22, as an inset in A New & Correct / Map / of the Trading Part of the / West Indies / including the Seat of War / between Gr. Britain & America / 7 more lines, dedicated to Lord Howe by Robert Sayer. Stokes (I: 242) mentions a map with the same title but dedicated to Edward Vernon and with the imprint of Henry Overton. Moreover, this latter is credited with the Moll view (no. 17 in the present list, 1741, copied from the Burgis view of 1716–18) as an inset. Puhlished 1741, according to clipping from a catalogue.

11. Nieu AMSTERDAM, een stedeken in Noord Amerikaes / Nieu Hollant, op het eilant Mankattan: namaels Nieu jork genaemt, / toen het geraekte in 't gebiet der Engelschen. [Also 3 lines in Latin.] Left: Pet: Schenk. Right: Amsteld. C. P. Without 92. Issued 1702. S 15.

#### 1679-80

12. THE STADTHUYS OF NEW YORK IN 1679 / Corner of Pearl St. and Coenties Slip. Right: G. Hayward & Co. 171 Pearl St. N. Y. Lithograph; yellowish-brown and blue tints. Issued 1867. S 20-b.

"Rectified redraft by J. Carson Brevoort of the Lahadist general view." — Stokes 1: 224.

13. Ferry House, New York—corner of Broad & Garden Sts. Below, on same sheet, Stadt-Huys, New York—built 1602—razed 1700. Right: Lith. Risso & Browne. Lithograph.

#### c. 1690?

14. No. 1. The residence of Jacob Leisler on "the Strand" (now Whitehall Street, N.Y.) / THE FIRST BRICK DWELLING ERECTED IN THE CITY. Lithograph; colored.

Eno Collection includes also wood engraving, after Alfred Fredericks, THE TRAINBANDS SIGNING LEISLER'S DECLARATION.

#### 1693

15. [Plan.] Above: VILLE DE MANATHE ou NOUVELLE-YORC / 4 lines of references, in three columns, — A. Le Port des Barques, etc., to M. Over upper right corner, Tome 1. No. 33 scratched out on the paper. Line engraving.

From Bellin's "Le petit atlas maritime," v. 1, 1764, plate 33. Copy of the ms. plan hy Franquelin, in the Depôt de la Marine, Paris (S 22-b).

#### EIGHTEENTH CENTURY

#### 1716-18

16. NEW YORK on banderole in sky. In cartouche in upper right corner: A. The Fort. / B. The Chappel / 12 more lines to O. Threemaster and six sailboats in foreground. 4 5/8 x 103/8. Line engraving. SIII: 242.

Founded on the Burgis view. Appears as inset on the Popple map, in the 1733 issue of which (in atlas which came with Eno Collection) Long Island is spelled with a long s, and Cattle Pen with two n's, instead of short s and one n, as in the present impression. In the latter, the signature of W. H. Toms, engraver, does not appear.

17. NEW YORK on banderole in sky. Below, left: References A...O...; Right: New York is situated... Masts, &c. [13 lines.]  $3 \times 534$ . Line engraving by Moll. 1741. SII: 242.

A copy of the preceding. Founded on the Burgis view. One of the insets of A new map of / North America. See also no. 10, note.

#### 1717-46

†18. The South Prospect of the City of New York, in North America on banderole in sky. Above, over border: Engrav'd For the London Magazine 1761. Type-printed references pasted on margin. Line engraving. SIII: 890, suppl. 8, 2d state.

Reproduction of the Bakewell reissue (S 33) of the Burgis view (S 25).

#### 1731

†19. Map. In upper right corner: A Draught of / NEW YORK / from the HOOK to NEW YORK TOWN / by Mark Tiddeman / Printed for J. Mount & T. Page upon Tower Hill London. Line engraving.

Referred to as similar to the 1735 "New Map" (S 29) by Stokes (1: 263), who says that impressions exist dated 1731, that this chart ("English Pilot") from 1749 on bears Tiddeman's name in successive reissues, and that in 1773 the plate was retouched. Among places noted are Blomindoll, Morisenia, Brockland Ferry, Bushwijk, the Amboy and Old Town ferries on Staten Island, and Hobuck, Ahassimus, Comunipan in New Jersey.

#### 1731-36

20. A South-West View of the City of New York in North America. Left: 35. Centre: London, Printed for Bowles & Carver, No. 69. St. Paul's Church Yard, 1739. Right: I. Carwitham Sculp. Line engraving; colored. S 31, late state.

#### 1756-57

21. A South East Prospect of the City of New York in 1756-7 with the French / Prizes at Anchor. Engraved for the Society of Iconophiles, from a Paint- / ing, in the Possession of the New York Historical Society. / New York, 1905. By F. S. King. (Society of Iconophiles. Series IX, no. 1.) Line engrav-

A copy of S 35.

#### c. 1760?

22. KING'S ARMS TAVERN, / now known as Atlantic Garden, Broadway. Lithograph; light brown tint. Proof.

known as Atlantic Garden, Broadway. Lithograph; light brown tint. Proof.

In Valentine's Manual for 1854 this print bears added lettering, left: Lith. G. Hayward 120 Water St. N. Y.; right: for D. T. Valentine's Manual 1854. Also, the light gray tint in the Manual issue shows white clouds different from those in the present impression. "King's Arms" is erroneous, as is also the description in the Manual for 1865. The error is perpetuated also in other prints, so in a wood engraving (in the Eno Collection) by LOSSING-BAR-RITT, a FRONT VIEW OF BURNS' COFFEE. HOUSE, BROADWAY, OPPOSITE THE BOWL-ING GREEN, 1760, on a page numbered 513; on reverse (514) is cut by Lossing-Barritt showing a REAR VIEW OF BURNS' COFFEE-HOUSE, 1760. The King's Arms Tavern, says Stokes (III: 979), was located on the south-east corner of Whitehall and Bridge Streets, was erected 1658, became the King's Arms prior to 1763, and was kept by Mrs. Steele until 1768. The building of which a rear view is shown in the present print was at 9-11 Broadway, at Bowling Green. W. S. Pelletreau, in "Early New York houses" (New York, 1900), traces its successive ownership: "In 1848, finally going to the Van Cortlandts, the place, somewhat changed from its original form, was a noted place of entertainment known as the "Atlantic Gardens." Mr. Thomas W. Hotchkiss calls attention to Mrs. Lamb's "History of New York, under date of 1836, Aug. 11: "Eve Van Cortlandt, owner of 11 Broadway, dies there, the widow of Henry White. Soon afterwards nos. 9 and 11 Broadway, together, became the Atlantic Garden," and, further, these houses "were built together (see Stokes, v. 4, Chronology, June 2, 1730) presenting a somewhat peculiar front, and were surrounded by grounds filled with shrubbery and flowers." Mr. Hotchkiss also points out that the New Mirror of May 27, 1843, p. 120, says: "The Atlantic Hotel, opposite the Bowling Green, is also in process of rifacimento." and he adds that "between 1852 and 1855 (see Perris's Atlas for those years) the brick buildings were de

#### c. 1763

†23. A South West View of the City of New York, in NORTH AMERICA. Vue du New York, in NORTH AMERICA. Vue du Sud Ouest... / Drawn...by Howdell...Engraved by Canot. / London Printed for John Bowles... [as in item 25]. Right: b. 3. Below, left: 1. The Harbour. 2. Nutting Island. 3. Staten Island. 4. Long Island; right: 5. Rutgars House. 6. South River. 7. Brew-house. Issued 1768? Line engraving. 837 S 37.

c. 1763, continued.

24. NEW YORK IN 1776 / From the rear of Col. Rutgers House, East River. Centre: Engd. by W. G. Jackman. [185-?] Line engraving.

A copy of the preceding (Howdell-Canot South West) view (S 37), with a cow and other additions.

†25. A South East View of the City of New York, in NORTH AMERICA. Vue du Sud Est de la Ville de New York, dans L'AME-RIQUE SEPTENTRIONALE. / Drawn on the SPOT by Capt. Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. / London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. Right: b.4. Below, left: 1. New Colledge. 2. Old English Church. 3. City Hall. 4. French Church.— right: 5. North River. 6. Staten Island. 7. The Prison. Line engraving. S 38.

A not uninteresting detail is the construction of the fences, — in one case, at least, of the post-and-rail variety, in another, stockade-like palings. With this print there came a cutting (item 332) from an English dealer's catalogue, priced 6 guineas for the South East and South West views.

26. SOUTH EAST VIEW OF THE CITY 20. SOUTH EAST VIEW OF THE CITY OF NEW YORK. / 1. New Colledge. 2. Old English Church. 3. City Hall. 4. French Church. 5. North River. 6. Staten Island. 7. The Prison. / 1768. Left: Thos. Howdell, Delt. Right: Engraved & Printed by Gavit & Duthie. Centre: Copied from the Original Engraving by P. Canot, 1768. Line engraving

#### 1766

††27. In double cartouche at top, within border, left: A PLAN of the CITY of/NEW-YORK and its ENVIRONS / to Greenwich ... / [5 lines]... Town. / Survey'd in the Winter, 1775. / Sold by A. Dury, Dukes Court St. Martins Lane: right: To the Honble. Thos. Gage Esqr... / [7 lines] / John Montresor. / Engineer. Below, under border: R. Andrews, Scalb. Line engraving. \$40 Sculp. Line engraving. S 40.

Second known state, says Stokes.

- Same; colored. Cut into 16 sections and mounted.

#### 1766-67

††28. Plan of New York City; view below. In lower left corner of plan: PLAN / of the / CITY of NEW YORK, / in / NORTH AMERICA: / Surveyed in the years 1766 & 1767. / References. / [Two columns, 18 and 20] lines respectively, marked a-z, and 1-10; 3 extra.] At bottom of plan, near centre: London, Publishd according to Act of Parliament,

Jany. 12, 1776; by Jefferys & Faden, Corner of Jany. 12, 1776; by Jefferys & Faden, Corner of St. Martins Lane, Charing Cross. In upper left corner: To His Excellency / Sir Henry Moore, Bart. / Captain General and Governour in Chief, / In and Over HIS MAJESTY'S Province of / NEW YORK / ... / ... This Plan / ... / Is most Humbly Dedicated by His Excellency's / Most Obedt. Humble Servant, / B. Ratzer / Lieut. in His Majestys 60th or / Royal American Regt. / Thos. Kitchin Sculbt. Below the plan. view of Thos. Kitchin Sculpt. Below the plan, view of the city, on which, on banderole in centre near top: A South West View of the City of New York. / Taken from the Governours Island at \* Line engraving. S 41.

-Another impression of the South West view, cut from the plan, together with the lettering CITY of NEW YORK / NORTH AMERICA. / surveyed in the Years 1766 & 1767, the latter pasted on the mat.

†††29. Plan of New York, Manhattan between NORTH OR HUDSON RIVER and EAST OR SOUND RIVER. Near lower right corner: PART OF LONG OR NASSAU ISLAND. In cartouche in upper left SAU ISLAND. In cartouche in upper left corner: To His Excellency / Sr. Henry Moore, Bart. / Captain General and Governour in Chief in & over / the Province of NEW YORK & the Territories / depending thereon in America / Chancellor & Vice Admiral of the same. / This PLAN of the City of NEW YORK, / Is most Humbly Inscribed by His Excellency's Most Obedient Servant, / Bernd. Ratzen. / Lieut. in the 60th Regt. / survey'd in 1767. / References; / 16 lines in double column, 1-31. Under the print, right: T. Kitchin Sculpt.—centre: London, Published according to Act of Parliament Jany. 12, 1776; by Jefferys & Faden, Corner of St. Martins Lane, Charing Cross. Line engraving. S 42.

Dealer's oval stamp on plan, under cartouche.

#### c. 1768

30. CAPT. T. WEBB / preaching in the barracks in N. York. Below, on same sheet: View of the FIRST METHODIST CHURCH / in John St. New York—the first erected in America 1768. Above: 10. Over upper left corner: Pl. 9. Over upper right corner: Page 238. Line engraving. Published shows 1825? lished about 1825?

Webb, harrack-master at Alhany, and an apostle of Wesley, preached to the Methodists in New York, who soon had to seek more commodious quarters and hired a rigging-loft in William Street. See "History of the Methodist Episcopal Church," by Nathan Bangs, v. 1, New York, 1838, p. 49-50; v. 2 has a portrait of the captain, with a hroad hand over one eye.

†31. THE FIRST METHODIST EPIS-COPAL CHURCH IN AMERICA. / This edifice was crected 1768, on Golden Hill, (now John Street) City of New York, was taken down & rebuilt, 1817, & re-rebuilt 1841. / FROM THE ORIGINAL PAINTING IN

c. 1768, continued.

THE POSSESSION OF JOSEPH SMITH M. D. Left: PAINTED BY JOSEPH B. SMITH. Right: ENGRAVED BY LEWIS DELNOCE. Centre: Entered...1868 by Joseph B. Smith & Co. Line engraving. S III: 900, suppl. 148.

Figures in eighteenth-century costume.

Figures in eighteenth-century costume.

Various small pictures of this church—line engraving by A. Dick after I. B. & P. C. Smith (frontispiece, "History of the M. E. Church," by N. Bangs, v. 1, 1838); lithograph by A. Weingartner (Valentine's Manual, 1857); and several woodcuts—do not show all the buildings to the left and right which appear in the present print, and they are views taken within the enclosure formed by the board fence which in this Delnoce print and in a small line engraving Drawn by L. Hollis appears between the beholder and the church. Stokes (III: 930) states that the "three successive buildings are shown on a wash drawing by Joseph B. Smith in possession of the N. Y. Hist. Soc."

††32. Three pictures of the First Methodist Episcopal Church, — THE FIRST...FOUN-DED A. D. 1768, Dedicated by the Revd. Philip Embury., the SECOND CHURCH REBUILT 1817. Dedicated by the Revds. Nathan Bangs D. D. St. Merwin and Bishop Soule., and the THIRD CHURCH REBUILT A. D. 1841. Dedicated by Bishop Hedding. Also, The old RIGGING LOFT as it now stands 120 / William Street 1844. Formerly Cart and Horse / Street. Finally, three tablets with names of the First Board of Trustees, and those of 1844 and 1847. All on one sheet. Respectfully inscribed to the Trustees & Members of the FIRST METHODIST EPISCO-PAL CHURCH in John Street New York, by Joseph B. Smith. Below, left: LITH. OF ENDICOTT, 22, JOHN ST. N. YORK.; right: FOR SALE AT R. C. BULLS 11 PARK ROW. Within lower border line: Entered...1844 by Joseph B. Smith... Lithograph; light blue and light brown tint. SIII: 900, no. 145.

The picture of the first church shows a lamppost, presumably of about 1844: that of the second, a one-horse, two-wheeled truck, with a driver wearing what looks like the smock-frock of the British peasant, and, on the building next to the church, the sign-board of WM. S. DUVALL MERCHANT TAILOR / 48.

Eno Collection includes also a small reproduction of a pen-and-ink copy of the lithograph published 1846 by H. R. Robinson. This cut, taken from a periodical of about 1870, shows the Old Rigging House with the signboard of DOTY & BERGEN (not Berger, as Robinson has it) as it was in 1846.

#### c. 1773

33. A VIEW OF NEW YORK IN 1775 / From an Aqua-tint in The Atlantic Neptune / Published in 1781 for the use of the Royal Navy. / Engraved for the Society of Iconophiles / By Sidney L. Smith, 1906. Series IX, no. 9. Line engraving. Copy of S 44.

#### c. 1775

†34. La Nouvelle Yorck. / Une Ville dans l'Amerique... / [3 lines]...nommérent nouvelle Yorck. / [Title also in German.] Se vend à Augsbourg...vendre les Copies. Right: Gravé par Balth. Frederic Leizelt. Above: Collection des Prospects. In reverse: VUE DE LA NOUVELLE YORCK. Line engraving; colored. SIII: 890, no. 12.

Two impressions. "Peep-show" print. Fictitious ew. See also no. 43 for another of this series.

#### 1776

††35. Plate from the Atlantic Neptune, with five views, of the HIGHLAND of NEVER-SINK; SOUTH SHORE of LONG ISLAND; NEW YORK, with the ENTRANCE of the NORTH and EAST RIVERS; The LIGHT HOUSE on SANDY HOOK; and the NARROWS (hetween Red HOOK; and the NARROWS, (between Red and Yellow Hook, on Long Island, & the East Bluff of Staten Island,). Below, right: Publish'd according to Act of Parliament, Octr. 4, 1777, by J. F. W. Des Barres, Esqr. Aquatint. Lightly colored, mainly in blue. S 45a.

36. Map. Near upper left corner: A sketch of the Operations of HIS / MAJESTY'S / Fleet and Army under the Command of / Vice Admiral the Rt. Hble. Lord Viscount Howe / and Genl. Sr. Wm. Howe, K: B: in 1776. / References. / A. Fort Washington. / [14 lines.] / Q. Fort Independence. In lower right corner: Publish'd according to Act of Parliament Jany. 17, 1777, by J. F. W. Des Barres Esq. Line engraving; land portion colored light brown. 36. Map. Near upper left corner: A sketch light brown.

As in other maps of the period, the oyster banks west of Bedloe's Island are featured.

††37. PULLING DOWN THE STATUE OF GEORGE III / BY THE "SONS OF FREEDOM." / AT THE BOWLING GREEN CITY OF NEW YORK JULY 1776. Left: PAINTED BY JOHANNES A. OERTEL. Right: ENGRAVED BY JOHN C. McRAE. / PRINTED BY H. PETERS. Centre: PUBLISHED BY JOHN C. McRAE 694 BROADWAY NEW YORK. / Entered ... 1859... Line engraving.

38. La Destruction de la Statue royale a Nouvelle Yorck.—L' Entrée triumphale de Troupes royales a Nouvelle Yorck.—Debar-quement des Troupes engloises a nouvelle Yorck.—Representation du Feu terrible a Nouvelle Yorck... / 19. Septembre 1776 / ... / [3 lines.] Right: Gravé par François Xav. Habermann. Four prints, each with title also in German, and repeated above, reversed, in French. Line engravings, colored.

Fictitious views, "peep-show" prints, issued about 1776, listed in Stokes (under plate 12). All trimmed

1776, continued.

39. Débarquement des Troupes Angloises à Nouvelle Yorck. [Title repeated, reversed, above.] A Paris chez J. Chereau rue St. Jacques aux 2 Colonnes au dessus de la Fontaine St. Severin No. 257. Line engraving; colored. About 1776.

A "peep-show" print. Not the same design as the one with same title listed in preceding entry.

40. Map. In upper left corner: Attaque / de l'Armée des Provinciaux / DANS LONG ISLAND / du 27. Aoust 1776. / Dessin de l'Isle / DE NEW YORK ET DES ETATS / Publié à Londres par acte du Parlement du 24 8bre. 1776. / et à Paris / Chez le Rouge Rue des Grands Augustins / Renvoi / [Key lines, letters A-F\_and numbers 1-7.] Lettering on map is in English. Line engraving.

†41. A PLAN of NEW YORK ISLAND, with part of LONG ISLAND, STATEN ISLAND & EAST NEW JERSEY, with a particular Description / of the ENGAGE-MENT on the Woody Heights of Long Island, between FLATBUSH and BROOK-LYN, or the 27th of August 1776. LYN, on the 27th of August 1776. I between HIS MAJESTY'S FORCES Commanded by General HOWE and the AMERICANS under General HOWE and the AMERICANS under Major General PUTNAM. Shewing also the Landing of the / BRITISH ARMY on New-York Island, and the Taking of the CITY of NEW-YORK &c. on the 15th of September following, with the Subsequent Disposition of Both the Armies. / Engraved and Publish'd according to Act of Parliament Octr. 19th 1776 by Way Englay Successor to the late Mr. 1776, by Wm. Faden, successor to the late Mr. Ts. Jefferys, Geographer to the King, Charing Cross, LONDON. Line engraving. S 45b, 4th state.

The progressive position of the armies and of the British war vessels is shown. Among places noted are Brookland or Brooklyn, Flatbush, Flatland, Gravesend, in Long Island; Richmond, Castle Town, Ducksberry Pt., Doyles Ferry, Narrows Ferry, on Staten Island; Bergen Point, Barren Neck, Hobock, Snake Hill, Bergen Meadows, Hackingsack, Aquakeneck, in New Jersey. Not far from Hell Gate are indicated Vessels Sunk by the Amer. The Bronks River winds its way past Younker. past Younker.

Trinity Church. 1776. See no. 72, note.

#### c. 1780

42. A Plan of / the CITY and ENVIRONS of NEW YORK / in NORTH AMERICA. (In lower left corner.) Line engraving.

From "Universal magazine," London, November, 1776, opposite p. 225, on which latter appears a key to the reference letters on the map. The latter illustrates a "Concise history of the origin and progress of the present unhappy disputes hetween Great Britain and the American colonies," of which chapter 2 appears in this issue of the present. in this issue of the magazine.

Shows NEW YORK ISLAND and PART OF LONG ISLAND. Various points indicated by letters. Very like the Ratzer plan (1776-77, issued 1776, \$41), but, though it has less lettered streets, it has additional lettering. For instance, two blocks of New Buildings not Finished, Ranelah Gardens, and

Vauxhall Gar. on the west shore. Delaney's [sicl] New Square appears, which fixes date at least after Oct. 31, 1765 (see S 1: 343). Major Holland's plan, 1776, appears to lack streets shown on the present one.

42A. The Walton House, Pearl Street. Large tree on walk to left; garden wall, trees and shrubs to right. In lower right corner: H. Reproduction of pen drawing.

Prohably drawn by Abram S. Hosier (Directory 1864/5-1877/8).

Stokes, III: 953: "324-6 Pearl St. Erected 1752; demolished 1881,"

Stokes, 111: 953: "324-6 Pearl St. Erected 1752; demolished 1881."

The Bank of New York hegan business here June 9, 1784, the site heing then no. 67 St. George's Square (afterward changed to Franklin Square), and also known as no. 156 Queen St., afterward Pearl St. The bank continued to occupy a part of this building until 1787. All of which is set forth in Henry W. Dommett's "History of the Bank of New York," 1884, picture opposite p. 28 of which volume shows the garden at the right, hut no tree at the left. Tree and garden wall, seen in the present cut, appear also in the one on p. 305 of J. G. Wilson's "Memorial history of New York," v. 2, 1892, but both are missing in the wood engraving, by Mason after A. J. Davis, in "New York Mirror," March 17, 1832. The design of this last was copied repeatedly, e. g. in a wood engraving with O in lower right corner, and in the lithograph in Valentine's Manual for 1849, p. 331. In Mrs. Lamb's "History of New York," 1877, v. 1, p. 684, a wood engraving by Richardson shows a garden wall on each side of the house, instead of only on the right, but not the large tree on the walk, left. This cut is laheled "Walton House in 1760," while the cut in Domett" shook is dated 1784. On what possible originals the two last-mentioned pictures are founded, does not appear, but one may perhaps fix probable date of depiction at 1780.

It appears that about 1867 or earlier the huilding became a boarding-house for sailors. Robert Macov's

probable date of depiction at 1780.

It appears that about 1867 or earlier the huilding became a boarding-house for sailors. Robert Macoy's "Illustrated How to see New York," 1876, p. 70, shows the house as it then looked, with another cut laheled "1846" by way of comparison. Several of the books mentioned tell us that "formerly the garden extended down to the river," and an article which appeared in "Harper's weekly" for Nov. 12, 1881 (at which time the building was heing demolished), p. 756, states that "by the side of the house upon the south was the massive garden wall, over which hung the heavy foliage of shrubs and trees. In the wall was the garden gate..." From what picture or description the writer got his facts, is not stated. With these notes in Harper's appear some sketches hy Charles Graham, showing the house as it then looked, the workmen already taking it down, as well as some interior details.

#### 1781

†43. L'Arrive du Prince Quillaume Henry †43. L'Arrive du Prince Quillaume Henry fils du Roi / d'Angleterre a Nouvelle Yorck en Amerique 1781. / le 16 Octobre. / [Title also in German.] / Se vend a Augsbourg... vendre les Copies. Left: peint par Richard Wright a Londres. Right: Gravé par Balth. Frederic Leizel[t]. Above: Collection des / Prospects; in reverse: L'ARRIVE DU PRINCE QUILLAUME HENRY A NOUVELLE YORK. Line engraving.

"Peep-show" print, possibly used in Holland, since there is written in pen-and-ink on the upper margin: "Aankomst van William Henry te New-York -99." For another of this series see no. 34.

#### † - Same. Colored.

44. In upper left corner: CHART and PLAN / of the HARBOUR of NEW YORK & the Couny. Adjacent, / FROM SANDY

1781, continued.

HOOK TO KINGSBRIDGE. / Comprehending / The WHOLE of NEW YORK and STATEN ISLANDS, / and / PART of LONG ISLAND & the JERSEY SHORE: / And SHEWING the DEFENCES of NEW YORK / Both by Land and Sea. Below, right: Jno. Lodge sculp.; centre: London, Published ... Novr. 30th 1781, by J. Bew, Pater Noster Row. Line engraving.

#### 1783

45. BULLS HEAD IN THE BOWERY, Between Bayard and Pump Sts. now Canal St. N. Y. 1783; Left: Lith. for D. T. Valentine's Manual for 1861. Right: by Geo: Hayward, 171 Pearl St. N. York. Lithograph; one tint.

On the site of this tavern was erected the New York Theatre (the "Old Bowery") in 1826.

††46. Washington's Grand Entry into New York, Nov. 25th 1783. | SCENE JUNCTION 3d AVE. AND THE BOWERY. Left: From an Original Drawing by Alphonse Bigot. Published by JOHN SMITH, 804 MARKET ST. PHILA. Right: Chromo Lith. by T. Sinclair Phila. Centre: Entered...1860...by John Smith | And is Respectfully Dedicated to the Citizens of the United States. Lithograph; in color.

#### 1789

47. Federal Hall on Wall St. N. Y.—and Washington's installation 1789. Right: Lith. Risso & Browne. Lithograph.

†48. [FROM A CONTEMPORARY PRINT | FEDERAL HALL, WALL STREET & TRINITY CHURCH, NEW YORK IN 1789 | [two more lines.] | COPY-RIGHT 1879 by M. C. HYDE. Right: CLAY & RICHMOND, Buffalo, N. Y.] Lettering trimmed off. Lithograph; light brown tint.

49. VIEW OF THE OLD CITY HALL, WALL ST. / In which Washington was inaugurated first President of the U. S. Apl. 30, 1789. Left: Drawn by Diedrich Knicker, bocker, Jr. Right: Engd. on Steel by Hatch & Smillie. Below, right: Printed by J. & G. Neale. Line engraving.

#### 1790

50. A View of the present Seat of his Excel. the Vice President of the United States. Right: Tiebout Del. & Sculpt. Over upper right corner: New York Mag. June 1790. Reproduction of S 55-a, with title: Richmond Hill House, Fac-simile no. 5, published by the Society of Iconophiles, 1901.

51. Portrait of Aaron Burr and a view of Richmond Hill. By Francis S. King. Published by the Society of Iconophiles. 1902. Line engraving.

The view of 'Richmond Hill' is from an engraving in the "New York magazine" for June, 1790. This varies in details from the reproduction listed under the preceding number.

#### c. 1791

52. Two figures in Roman costume, on stage; eighteenth century audience in foreground. Scribbling, including date 1791, on wall on each side. In pencil: "India Proof. Interior of the old John St. Theatre, N. Y., privately issued by Dr. Emmet \$1.50." Wood engraving.

S III: 984: "Site 15-21 John St. Erected and opened 1767; closed 1774; conducted as Theatre Royal by British officers 1777-81; reopened as National Theatre 1785; demolished 1789; rebuilt and reopened 1791; last performance 1798."

#### 1793

††53. Above, within border: ORIGIN OF STEAM NAVIGATION, / A VIEW OF COLLECT POND AND ITS VICINITY / IN THE / CITY OF NEW YORK IN 1793. Underneath, plan, with CENSUS / OF THE / CITY OF NEW YORK. in various years from 1697 to 1863. Below: ON WHICH POND THE FIRST BOAT PROPELLED BY PADDLE WHEELS AND SCREW PROPELLERS, CONSTRUCTED JOHN FITCH, SIX YEARS BEFORE / ROBERT FULTON MADE TRIAL OF HIS BOAT UPON THE RIVER SEINE ...AND TEN YEARS PRIOR TO HIS PUTTING INTO OPERATION HIS BOAT CLERMONT...WITH A DESIGN OF THE BOAT AND ITS MACHINERY ON THE COLLECT POND. / BY JOHN HUTCHINGS No. 3 WESLEY PLACE WILLIAMSBURGH, L. I. 1846. To the right and left of the plan appear pictures of boats, under which letters, etc. Lithograph.

Entirely different from S 58-b. Title is above, not helow; text below surrounds small picture of the Tombs; figures in hoat in upper left corner are in reverse of those in S 58-b; arrangement of lettering to right and left of plan is different.

#### 1795

54. A View of St. Paul's Church, New York. Left: I. Anderson, del.; right: Scoles, sculp. Line engraving reproduced by process. Society of Iconophiles, Fac-simile no. 6, May, 1901.

Fac-simile of a copperplate in the "New York magazine" for October, 1795.

#### c. 1796

†††55. A View of the City of NEW-YORK from Brooklyn Heights, in 1798 by Monsieur C. B. Julien de St. Memin with a Pantograph invented by himself. Right: Published by M. Dripps from an Original Drawing now in possession of J. C. Brevoort Esqr. / of Brooklyn. Names of buildings under the print. Lithograph? S 80-a, 1st state.

Panoramic view from the east. Stokes (1: 438) helieves that this was enlarged from the St. Memin view (S 61). The second state was published in Valentine's Manual, 1861.

56. THE CUSTOM HOUSE, NEW YORK / 1799-1815 / ENGRAVED FOR THE SOCIETY OF ICONOPHILES, 1906. Left: WM. ROLLINSON. DEL. Right: W. M. AIKMAN, SCULPT. Line engraving. Series 1x, no. 4. Copy of S1: 441, pl. 63.

#### 1796

†57. NEW YORK. View from the south. Man-of-war at left. Line engraving; colored. S 56.

"One of the most accurately drawn and interesting views of the city," says Stokes (1: 419), who thinks that the engraver is possibly St. Memin.

58. A South West Prospect of the City of New York (1806) Engraved / by Sidney L. Smith from a Contemporary Print for the / Society of Iconophiles, New York, 1906. Line engraving. Series 1x, no. 5.

Copy of the preceding.

†59. View of the City of New York taken from Long Island. In foreground, toward right: St. Memin del. / 1796. Etching; uncolored. S 61. Stauffer 2735.

Title in one line, as in N. Y. Historical Society impression. (See S 1: 437.)

#### --- Same. Restrike. (See S1: 438.)

†60. NEW YORK. / From HOBUCK FERRY HOUSE NEW JERSEY. / London Pubd. March 31st 1800, by F. JUKES No. 10 Howland Street and by Al. Robertson Columbian Academy Liberty Street New York. Left: Alexander Robertson Delineavit. Right: Francis Jukes Sculpsit. Color washed over margin so as to cover New York and names of artists. Issued 1800. Aquatint; colored. S 73. "A rare and very heautiful view." — Stokes.

#### 1797

†61. A VIEW OF THE FEDERAL HALL OF THE CITY OF NEW YORK, / as appeared [sic!] in the year 1797, with the Adjacent buildings thereto. / Drawn expressly for D. T. Valentine's Manual. Left: FROM THE ORIGINAL DRAWING BY GEORGE

HOLLAND. Right: LITH. & PRINTED IN COLORS BY C. CURRIER, 33 SPRUCE St. N. Y. Lithograph in color. See S 67 (1: 445).

†62. THE GOVERNMENT HOUSE. / This edifice was erected 1790, at the foot of Broad-Way, facing the Bowling Green. It was originally designed for the Residence of Genl. Washington (the President of the United States,) but, the Capitol being removed, he never ocupied it, / It then became the Govenor's [sic!] House; and was the residence of Governors George Clinton and John Jay. The building was subsequently used for the Custom-House, from the year 1799, until 1815, when it was taken down. Left: FROM THE ORIGINAL DRAWING BY W. J. CONDIT / FROM AN ORIGINAL DRAWING IN THE POSSESSION OF N. CAMPBELL ESQ. Right: PRINTED IN COLOURS BY WM. ELLS. / LITH. & PUB. BY H. R. ROBINSON 142 NASSAU ST. NEW YORK. Centre: Entered... 1847... In lower left corner: C. Milbourne Delin. Et Excud. 1797. Lithograph; colored. S66.

#### a. 1st state, as described.

b. 3d state, with "ocupied" corrected, "Printed in colours by WM. Ells" erased, Robinson's publication line replaced by LITH. & PRINTED IN COLOURS BY C. CURRIER, 33, SPRUCE ST. N. Y., N. Campbell changed to THOMAS N., and Drawn expressly for D. T. Valentine's Manual added after the words "taken down."

#### c. 1798

†62A. Above: PLAN of the City of New York. Below: Drawn and engrav'd for D. LONGWORTH Map & Print Seller, No. 66 Nassau Street. Within border, toward the right: J. A. Del. Engrd. by P. R. Maverick 65 Liberty St. Line engraving. S III: 891, no. 20. Impression listed by Stokes has address Shakespeare Callery, May 1808, instead of 66 Nassau. That is presumably the 1808 Longworth map reproduced in "Valentine's Manual" for 1852. Comparison of the present plan, the one about 1804 reproduced in "Valentine's Manual" for 1849, and the 1852 production, shows the growth of the city northward, as well as various changes in names of streets. Laight Street, for example, which was "laid out prior to 1797" (Stokes) is shown in the present plan, but not named, as it is in the 1849 (1804) lithograph referred to. Longworth is placed at 66 Nassau in the city directory during 1795-98 (after that at the Shakespeare Gallery, 11 Park); Maverick at 65 Liherty during 1795-1802. All of which places this plan at about 1798, the 1808 issue heing probably from a re-touched plate.

#### NINETEENTH CENTURY

#### 1801

†63. NEW YORK from LONG ISLAND / Published by J. Wood & W. Rollinson New York February 14th 1801. Left: Drawn by John Wood. Right: Engd. by W. Rollinson. Aquatint; uncolored. S74.

††64. The City of / New York IN THE STATE OF NEW YORK North America / Published Jany. 1, 1803, by W. Birch, Springland, near Bristol, Pennsylvania. Left: Painted by William Birch. Right: Engraved by Samuel Seymour. Centre: WM. H. MORGAN, 100 ARCH ST. Line engraving. S77.

Pic-nic party state.

#### c. 1806

65. View of the BOTANIC GARDEN at ELGIN in the Vicinity of the City of NEW YORK. [Without established in 1801.] Left: L. Simond delt. Right: Leney sct. Line engraving. SIII: 896, no. 94.

"By 1806," we are told, "the grounds were mostly under cultivation... with greenhouse and hot-houses." Attempts to sell were made as early as 1808.

#### 1807

66. A SCHOONER WITH A VIEW OF NEW YORK / GVELETTE, ET VUE DE NEW YORK. Left: Domk. Serres R. A. del. Right: J. Clark & J. Hamble sculp. Centre: Edwd. Orme Excudit. Below, centre: Published & Sold Jany. 1 1807, by Edwd. Orme, 59, Bond Street, London. Aquatint. S III: 891, suppl. 18.

67. These are to certify / that "Daniel Payne" is pursuant to LAW / nominated and appointed one of the Firemen of the City of New York. / In pen-and-ink: "September 5th 1808. John Pintard / Clerk." Above, Neptune, tritons, etc., within circle inscribed VOL-UNTARY AID, surrounded by trophy composed of fireman's helmet, ladder, hook, etc. Below, firemen working at a fire. Underneath: Engraved by Peter Maverick from a Drawing by Archibald Robertson. / March 1807. Line engraving.

Interesting details of fire apparatus, buckets, helmets, etc. Buildings, including two churches, in hackground, the scene giving a very vague impression of the lower end of City Hall Park, and Broadway and St. Paul's heyond, although the huildings do not agree with the actual structures.

68. View of Hell Gate, the Entrance from Long Island Sound to New York. / Published March 1, 1807, by James Cundee, Albion Press, London. Centre: Drawn under the direction of the Author, and Engraved by M. Merigot. Aquatint.

#### 1808

69. Plan of... New York... D. Longworth. See 62A.

#### 1809

70. VIEW OF BUILDINGS IN THE PARK, N. Y. / 1809. Left: Lith. by Geo. Hayward, 171 Pearl St. N. Y. Right: for D. T. Valentine's Manual for 1860. Key words: School. Engine House. Bridewell. City Hall. Lithograph; one tint.

Wooden fence around Park. In the present list, the fence appears as follows:

Wooden fence, no. 70 (1809).

Iron fence, West side. so no gate-posts sl no. 86 (1820); 95 (1825); 338 (c. 1856). [Iron fence and iron gate-posts, in Valentine's Manual, 1848.]

Iron fence and flat-top masonry gate-posts, no. 93
 (c. 1823); 97 (1825); 111 (1828).

Iron fence and spherical top masonry gate-posts, no. 126 (1830); 155 (c. 1835); 323 (c. 1854). Iron fence appears as late (S 150) as 1859.

The Park, says Stokes (III: 969), was "improved and enclosed 1817... Posts and chains placed around grass plots 1833." (See no. 243A in present list.) And further (III: 564): "Iron railing around City Hall Park completed 1821."

#### 1809-13

71. ST. PAUL'S CHAPEL ABOUT 1812 SOCIETY OF ICONOPHILES / 1908. Left: W. Strickland Pinxt. Right: Sidney L. Smith Sc. Series 1x, no. 12. Line engraving. Copy of S 81-a.

72. GRACE AND TRINITY CHURCHES SOCIETY OF ICONOPHILES / 1908. Left: W. Strickland Pinxt. Right: Sidney L. Smith Sc. Series IX, no. 11. Line engraving. Copy of S81-b.

The ruins of Trinity Church after the fire of 1776 are shown in a wood engraving hy R. N. White, in the Eno Collection. It is on a page taken from the "New York Mirror" for June 17, 1837. The accompanying text is an extract from Dunlap's "History of New York for schools." An introductory note tells us that "the drawing was made hy a citizen who had seen the church as described below."

#### 1811

†††73. In upper left corner: THIS MAP OF THE / CITY OF NEW YORK / and / ISLAND OF MANHATTAN / as laid out by the / Commissioners appointed by the / Legislature / April 3d, 1807 is Respectfully Dedicated to the / Mayor, Aldermen and Commonalty thereof / By their most Obedient Servant / Wm. Bridges / City Surveyor. Left: Engraved by P. Maverick. Over border line, pear lower left corner: Entered. Now. 16th near lower left corner: Entered...Novr. 16th. 1811. Line engraving. S 80-b.

††74. Reproduction of the preceding, on a smaller scale. Under lower right corner: ROBERT A. WELCKE, PHOTO-LITH., 178 WILLIAM ST., N. Y. [1900.] S 80-b, note (III: 549).

#### 1812

††75. Circular map. Above, left: Map / OF THE COUNTRY / THIRTY MILES ROUND / The City of / New York / Designed & Drawn by I. H. Eddy of N. York, 1812. Above, right: To / Dewitt Clinton Esgr. / Mayor of the City of New York / THIS MAP / is inscribed by / his respectful friend / THE AUTHOR. Below: Published by Prior & Dunning, Map and Chart sellers No. 111 Water Street / Copy Right secured No. 111 Water Street / Copy Right secured according to Law. Line engraving; colored.

#### 1814

†76. LAUNCH OF THE STEAM FRIGATE FULTON THE FIRST, AT NEW YORK, 29th OCTR. 1814. / 150 feet long... Columbiar...[tear]. Left: Drawn by J. J. Barralet, from a sketch by Morgan, taken on the spot. Right: B. Tanner, direx. Line en-graving. S 83-a. Stauffer 3131.

Published 1819. With clipping from "Sun," June

77. LA FREGATE À VAPEUR LE FUL-TON, manœuvrant dans la Rade de New-Yorck. Au loin le Bâteau à vapeur, messager du New-huven. [5 lines of description.] Right: A Paris, chez Ostervald l'ainé Editeur, Rue de la Parcheminerie, No. 2. Etching and aquatint. S 83-a; S III: 905, no. 220.

With printed copy of Fulton's letter of Dec. 24,

#### 1817

†78. Map of New York. In upper left corner: This ACTUAL MAP / AND COMPARATIVE PLANS / Showing 88 years growth of the City of NEW YORK, / Is inscribed to the / Citizens / G. B. King Sc. N. Y. 1817. / BY THE PROPRIETOR / David Longworth. Above, engravings of building: Longworth. Above, engravings of building: City Hall..., Asylum..., New York Hospital..., New York Institution..., City Hotel. To the right, in type-print: THE GUIDE / THROUGH THE / CITY OF NEW YORK / IS / LONGWORTH'S / EXPLANATORY MAP AND PLAN...Entered...1817. Under map: Published by David Longworth 11 Park 1817: left: Engraved by Jos D 11 Park, 1817; left: Engraved by Jas. D. Stout. Line engraving. SIII: 891, suppl. no. 21.

#### 1818?

79. New York vu de l'Ouest. Right: desé et Lith. par Ed. de Montule. Over upper right corner: Pl. 3. Lithograph.

Battery section heavily wooded. In foreground, peculiar two-keel steamboat. Pyne catalogue, no. 49, dates this 1818.

c. 1819

80. View of New York taken from Weahawk. [Title also in French, Latin and German.] / No. 1 / Imp. Lith. de Bove dirigée par Noel ainé & Ce. Left: Lithographié par Deroy. Right: Dessiné d'après nature par J. Milbert. Above: AMERIQUE SEPTENTRIONALE—ÉTAT DE NEW YORK. Left: 1re livraison. Right: Pl. 1. Lithograph. S III: 892, no. 26. See also S III: 569.

81. Interior of New-York, Provost Street and Chapel. [Title also in French, Latin and German.] / No. 3 / Imp. Lith. de Bove dirigée par Noel ainé & Ce. Left: Lithographié par Villeneuve fige par V. Adam. Right: Dessiné d'après nature par J. Milbert. Above: AMÉRIQUE SEPTENTRIONALE—ÉTAT DE NEW-YORK. Left: 1re Livraison. Right: Pl. 3. Lith. Pencil note: "Corner West Broadway and Franklin St. about 1824." Noted under S 87-b. S III: 569; 910, no. 283.

82. Four vign. views, title under each: Appercu des chûtes de Niagara à 3mil de distance. — Canal de l'Ouest, près les petites chûtes de la rivière Mohawk. — Coté sud de la ville de New York, sur le Sond ou rivière de l'Est.—Petites chûtes de la rivière Mohawk. [Title of each also in English.] Above: AMÉRIQUE SEPTENTRIONALE / Etat AMERIQUE SEPTENTRIONALE / Etat de New-york; right: No. 3. Below, left: J. Milbert, del. et lith.; right: Lith. de Bénard. Underneath, left: Published by Bailly et Ward.; centre: A Paris, chez Rosselin, quai Voltaire, No. 21 bis.; right: Lith. de Bénard, rue de l'Abbaye, 4. Lithograph.

South view of New York taken from Brooklyn.

#### c. 1820

83. This certifies / THAT "Daniel Payne" HAS / Served as a FIREMAN the time prescribed by the Law of / this State entitled "An scribed by the Law of / this State entitled "An act granting privileges to the / Firemen of the City of New York" passed the 12th April 1816 / NEW YORK "November 5th" 18 "22" / "Thomas Franklin" Chief Engineer. "I. Morton" Clerk C. C. [Names and date, not in italics, added in ink.] Below, partly torn off: Drawn by Morgan, & Engraved by G. B. King, from the Designs of T. Scott, W. Nixon, & P. W. Engs. Above, Neptune, etc., in circle inscribed FIRE DEPARTMENT INCORPORATED 20th MARCH 1798. surrounded by trophy composed of fireman's helmet, oil torch, ladder, hook, etc. Below, at left, FIRE-MEN'S HALL; at right, female with anchor addressing woman with four children. Line engraving.

The building here pictured agrees with that which appears ("First fireman's hall, 1824") on. p. 738 of A. E. Costello's "Our firemen," New York, 1887. This original Fireman's Hall, in Fulton Street, was built about 1816, according to George W. Sheldon

c. 1820, continued.

("Story of the Volunteer Fire Department of the City of New York," 1882). Later, it appears, there was a Fireman's Hall at 127-129 Mercer St., where subsequently the latest and hest known one was erected. Philip W. Engs, one of the designers of this print, was at one time president of the Association of Exempt Firemen, and died 1875. G. B. King, the engraver, was working for New York publishers during 1830-34, according to Stauffer; he appears in the directory as early as 1817.

84. Neu York. Right: V. 5s. Over upper right corner: 39. Figure 479 in front of title erased on the paper, and inscription at left: Lithog. v. Droesse wanting,—evidently removed on the stone. Lithograph.

Crude view from Jersey shore; two windmills at right. Castle Williams (Governor's Island) is shown. Church steeples in Manhattan of exaggerated height.

#### 1820

85. NEWYORKS HAMN OCH REDD / Från Brooklyn på Longisland. Left: Rit. af Klinckowström. Right: Gr. af Akrell. Aquatint. S 84.

86. Brodway-gatan och Rådhuset i Newyork. Left: Rit. af Klinckowström. Right: Gr. af Akrell. Aquatint; colored. S 85.

This and the preceding are taken from the "Atlas til Friherre Klinckowström's Bref om de Förente Staterne," of which a full copy also came to the Lihrary with the Eno Collection. The south end of the iron fence around the Park here is made to come quite close to the City Hall.

87. HELL GATE. / Published by M. Carey & Son Philadelphia. Left: Painted by J. Shaw. Right: Engraved by J. Hill. Aquatint; very slightly colored. S 87-a.

†88. NEW YORK, FROM GOVERNORS ISLAND. / No. 20 of the Hudson River Port Folio. / Published by Henry I. Megarey, New York. Left: Painted by W. G. Wall. Right: Engraved by I. Hill. Issued 1825. Aquatint; colored. S 89.

#### 1820-23

†89. NEW YORK FROM WEAHAWK. / To Thomas Dixon Esqr. this Plate is respectfully Inscribed by his Obliged Servt. Willm G. Wall. / New York, Bourne, "Depository of Arts" 359 Broadway, 1828. and transferred to G. & C. & H. Carvill New York. Right: Engraved by I. Hill. First issued 1823. Aquatint; colored. S 92, 3d state.

Really a hit of landscape, with New York as a minor and not over definite part of the picture. Interesting topographically. Done in the style of the time, "brown tree" and all.

††90. NEW YORK FROM HEIGHTS NEAR BROOKLYN. / To Thomas Dixon Esqr. this Plate is respectfully Inscribed by his Obliged Servt. Willm. G. Wall. / New York, Bourne, "Depository of Arts" 359 Broadway, 1828. Right: Engraved by I. Hill. Originally issued 1823. Aquatint; colored. S 93, later state, with Bourne's address.

†† --- Same, with and transferred to G. & & H. Carvill New York added after 1828. Colored. S 93, 3d state.

This and the preceding, says Stokes (III: 579), "form one of the most heautiful pairs of views of New York in the 19th century." This view from the east is interesting also through the picture of Brooklyn Heights in the foreground, with its rural aspect, post-and-rail fence, windmill at waterside, and slender promontory jutting out into East River.

#### 1821

†91. The Actors Monument / the late EDMUND KEAN, ESQRE. Contemplating the Tomb he caused to be erected to the Memory / of George Frederick Cooke, in Saint Paul's Church Yard, New York, America. Bust portrait, with 8 lines of verse on each side.

W. T. Moncrieff. / Inscription on the coffin
containing the Body, deposited in a Vault in Old Richmond Church Yard, on Saturday, May, 25th 1833. / London, Published May, 1833 by J. Moore... Left: Painted by SMITH. Right: Engraved by G. & C. HUNT. Aquatint. S III: 575; noted under S 90.

Originally issued in 1821 by I. R. Smith. The present print is from a new plate, says Stokes, who tells us also that "in the background is seen the Park Theatre (2d building)."

#### c. 1822

†92. Certificate of membership, General Society of Mechanics and Tradesmen of the City of New York. Oval in rect. border, on which latter: TO DRY THE TEAR FROM MISERY'S EYE, etc. Within oval, picture of two men bringing aid to woman and three children. At right building MECHANICS. children. At right, building, MECHANIC'S SCHOOL & APPRENTICE'S LIBRARY. Below rectangle, left: Drawn by Charles Canda; right: Engraved by B. Tanner. Reproduction of the line engraving which was Printed by Brother Samuel Maverick (Fielding 1536). SIII: 908, suppl. 259.

ing 1536). S III: 908, suppl. 259.

Stokes says "engraved in 1822." H. W. Parker, librarian of the General Society, states that according to the records it was decided in Feh., 1843, to have a new certificate, embodying a picture of the first building used under charter. But 1822 may quite conceivably he fixed as the date of this picture of the school building at 12 Chambers St., which was opened 1821. The huilding was occupied by the school even after the Society had removed (in 1832) to Broadway and Crosby St., and until the school was ahandoned in 1858, and it was not demolished for forty years or so after that. Charles Canda, designer of this certificate, appears in the directory during 1824-40 as "professor of drawing"; after that he ran a school. The present print, a reproduction of the earlier

The present print, a reproduction of the earlier certificate (engraved by Abraham Godwin in 1786, and of which there is a late impression in the Library's general collection), and a page (42) with a reproduction of the corner-stone (1802) of the earlier building, which two last also came with the Eno Collection, are all taken from the "Annals" (1882) of the Society.

#### c. 1823

93. VIEW OF CITY HALL, PARK THEATRE, BROADWAY & CHATHAM ST. &c. 1822. / Drawn by J. Evers. Left: Lith. by Geo. Hayward, 120 Water St. N. Y. Right: for D. T. Valentine's Manual for 1857. Lithograph; one tint.

Park seen from the south; iron fence, four high masonry gate-posts with flat tops. BUTLER'S HOUSE at right. Butler had a "refectory and hoarding house" at 7 Park in 1823/4 and 1824/5, according to the directory, in which John Evers appears from 1822 on, as late as 1857.

In the Croton Water Celehration lithograph published by J. F. Atwill, and in a wood engraving (about 1835?): VIEW OF BROADWAY (see no. 155), hoth in the Eno Collection, the masonry posts referred to have spherical tops added. In Currier's Park, Fountain, and City Hall (1851) the gates are of iron.

have spherical tops added. In Currier's Park, Pountain, and City Hall (1851) the gates are of iron.

The Park Theatre in this print, as in nos. 91 and 97 of this list, and as in that of 1831, published in Valentine's Manual for 1855, does not have the pediment with shield and eagle. These appear in a wood engraving, from "The American historical record" for March, 1872, and in a cut in an article on "The old theatres of New York," dated Nov. 23, 1872, lettered First Park Theatre. Facsimile of an Etching in the New York Historical Society Library, 1796, hoth also in the Eno Collection. These may he pictures of the first Park Theatre, which, however, according to Stokes (111: 988), was opened at 21–25 Park Row in 1798, destroyed by fire 1820, rehuilt and reopened 1821, destroyed by fire 1848.

The Eno Collection includes a wood engraving after the water-color by John Searle (latter reproduced hy Stokes, plate 91). This shows the interior of the Park Theatre in 1822, with Charles Mathews and Miss Johnson on the stage, and an audience for which there is a key on the photograph of the painting issued by Elias Dexter in 1868. Stokes (111: 576-577) gives much detailed information ahout this painting and the theatre.

#### 1824

94. LANDING OF GEN. LAFAYETTE, / At Castle Garden, New-York, 16th August 1824. Left: Imbert Del. Right: Saml. Mave-rick Sct. Issued 1826. Line engraving. S 94-b; Stauffer 2271.

S 94-b; Stauffer 2271.

Castle Garden appears as a circular huilding, apparently without the two added structures at the front shown in a small wood engraving in the Eno Collection, hy Gilbert after Breton. (During the War of 1812, according to Dunlap, William Mason "relinquished his wood engraving to his pupil, George Gilbert." Neither Gilbert nor Breton have been found in the directory, 1812-33.) These additional structures, especially the high gate at the front of the huilding and the square-arched gate at the land end of the connecting hridge, appear also in a somewhat later wood engraving in the Eno Collection, taken from "The World as it is." The land-end gate has a curved arch and a pediment in the engraving hy Dougal after Wade (ahout 1849), in the lithographed title of the Castle Garden Schottisch (1852), and in the lithograph in Valentine's Manual for 1852.

#### 1825

†95. NEW YORK CITY HALL PARK. / NORTH END, 1825. Centre: FROM AN ORIGINAL DRAWING. Lithograph; light brown tint. S 95-b.

Building at left with sign AMERICAN MUSEUM. Iron fence, erected 1818-21, says Stokes (III: 585). A small lithographed copy of this appears in Valentine's Manual for 1855, and a woodcut in 1865.

96. INTERIOR OF THE CHATHAM THEATRE, NEW YORK 1825. / FROM AN ORIGINAL DRAWING BY A. J. 743 Broadway, N. Y. Below, left: 100 Impressions only. Lithograph.
Eno Collection includes a woodcut exterior view of THORNE'S CHATHAM THEATRE.

97. At left, corner of City Hall Park, with iron railings and flat-topped stone pillars. At right, street with church beyond. Man, woman and boy in foreground. In pencil: "The 1st

The theatre is without pediment with shield, etc., and is evidently the structure rebuilt in 1821. See no. 93, note.

98. Four small prints,—wood engravings and reproductions—of Harper & Brothers' buildings: THE ORIGINAL ESTABLISHMENT, 82 CLIFF STREET, IN 1825.—ESTABLISHMENT IN 1844.—THE FRANKLIN SQUARE FRONT. / (View Previous to the Erecting of Elevated Railroad.)—THE CLIFF STREET FRONT. Drawn by C. E. Döpler. The two last RICHARD-SON-COX SC.

#### c. 1826

99. Broadway from the Bowling Green. Aquatint by W. J. Bennett. Issued 1834. Proof before letters. S 98; Stauffer 126.

100. BROADWAY FROM THE BOWL-ING GREEN, 1828. / Here is one of the most interesting of the early street scenes when this part of the city was the fashionable residence section. In the background are seen the spires of Trinity and Grace churches. Left: Painted by J. Bennett. Right: Engraved by J. R. Hutchinson. Above: VIEWS OF NEW YORK PRT. 1. Etching; colored. Copy of S 98.

Copy of the preceding.

100A. STATIONERS HALL / PEARL 245 STREET / Picture of the building, with signboards of DAVID FELT. On left no. 243, JOHN & GEORGE TREDWELL; on right no. 247, EDWARD TAYLOR & Co. / Below: NEW YORK. Line engraving.

These firms were at these addresses from ahout 1825 into the early forties. But the actual form of firm names here given, especially in the case of Tredwell, narrows date down to 1825-29.

#### 1826

††101. CITY HALL / To the Honble. Philip Hone, Mayor, of the City of New-York. / This Plate is Respectfully Inscribed by his obliged Servt. W. G. Wall. / Published by Behr & Kahl, Decr. 20th 1826 No. 183 Broadway, New York. Copy-Right Secured. Centre: Drawn by W. G. Wall. Engraved, Printed & Colour'd by I. Hill. Aquatint; colored. S 97.

At left, a hoy hearing what looks like a large platter provisions on his head, a mode of transportation once more common than now.

#### 1827

102. "TRINITY CHURCH N. YORK. / Drawn by A. J. Davis, N. York. / FRONT 71 feet...SIDE, 100. / 1827, A. D." Right: "J. R. Brady." Water color drawing.

This agrees with the engraving hy Eddy in the "New York Mirror," July 14, 1827 (S 122), hut differs slightly from a later engraving (1839) hy Eddy (see no. 174).

103. NEW YORK THEATRE / Erected 1826—Front on BOWERY 75 feet—Depth 170 feet. Left: On Stone by A. J. Davis. Right: Imbert's Lithography. Centre: I. Town Architect N. Y. Lithograph. S 102-b.

This and the seven following were drawn, the first four in August, the last four in Octoher, 1827, and published in 1831, according to the artist's records, says his son Joseph B. Davis. See Stokes III: 603-604 for information regarding this projected series.

104. MERCHANTS EXCHANGE. / New York. Left: Imbert's Lithography. Right: On Stone by A. J. Davis. Within border: Thompson Architect. Lithograph. S III: 603a.

105. MASONIC HALL. / Front on Broadway 50 feet. Left: On Stone by A. J. Davis. Right: Imbert's Lithography. Centre: H. Reinagle Architect. Lithograph. S III: 604, and 908, no. 257.

106. BRANCH BANK OF THE U.S. / Erected 1825 Front 75 feet. Left: On Stone by A. J. Davis. Right: Imbert's Lithography. Centre: E. M. Thompson Architect New York. Lithograph. S addenda pl. 12-b (III: 972); also III: 604, 912, no. 314.

107. SECOND CONGREGATIONAL CHURCH N. Y. / Erected 1826 corner of Prince and Mercer Streets — Front Sixty three feet. Left: A. J. Davis del. Right: Imbert's Lithography. Centre: J. R. Brady Architect. Lithograph. S III: 899, no. 138.

108. ST. THOMAS CHURCH / Broadway. Left: Imbert's Lithography. Right: A. J. Davis del. Centre: J. R. Brady Architect. Lithograph. S III: 901, no. 163.

109. LAFAYETTE THEATRE. Left: A. J. Davis del. Right: Imbert's Lithography. Centre: Peter Grain Architect, 1827. Lithograph. S III: 907, no. 243.

110. PHENIX BANK. Left: Imbert's Lithography. Right: DAVIS. Centre: M. E. Thompson Architect N. Y. Lithograph. S III: 909, no. 279.

In regard to this and the preceding seven prints, see no. 103, note.

#### 1828

111. CITY-HALL, NEW-YORK. / Drawn and Engraved expressly for the / NEW-YORK MIRROR, AND LADIES' LITER-ARY GAZETTE. / 1828. Left: Drawn by A. J. Davis. Right: V. Balch, sculpt. Below, right: Printed by Wm. D. Smith, N. Y. Line engraving.

Iron fence, with flat-topped masonry gate-posts, around Park.

†112. City Hall from the South-East. Drawing in line and wash. 173/4 x 241/2.

Shows iron fence around Park. Very similar to no. 111,—the Davis-Balch "Mirror" view—though showing less detail in gate, windows, etc. Beyond City Hall is "Academy of Arts / Lyceum." The Academy, chartered 1808, removed to Chamhers St. 1816, is located there by the directory until 1831/2, and from 1832/3 on at 8½ Barclay. Its effects, says T. S. Cummings ("Historic annals of the National Academy of Design") were sold at auction in 1841.

113. NEW YORK FROM WEEHAWK. [Rest of inscription wanting: Alex. J. Davis, designr. & engr. Lithography—Printed by M. Williams No. 49 Sullivan Street New York.] SIII: 892, suppl. 27; Pyne sale catalogue 56.

Two hunters, with dogs, seated in foreground. In pencil: "Very coarse and badly colored, but showing the lay correctly." Written hy Davis, says his son John B. Davis, who thinks that this was the artist's maiden effort on stone. Stokes (III: 579), noting that this is very similar to the Wall-Hill New-York from Weehawk, states that it "is ascribed by Davis's son to the year 1828." Michael Williams is placed at 8 Watts in the directory of 1828/9, is not listed in 1827/8 nor in 1829/30–1841/2, and appears in 1843/4 as at 153 Elm.

114. [Building lettered:] 180 178 / UNITED STATES / HOTEL. / T. B. REDMOND. Below, left: A. J. Davis del. 42 Exchange; right: Imbert's Lithograph. Underneath, in type-printing (by E. Grattan, 22 Wall): UNITED STATES HOTEL, / 178 & 180 Pearl-street, between Wall-street & Maidenlane, / NEW-YORK. [13 lines of description stating that the hotel] is sixty-six feet in front on Pearl-street, in imitation of Italian marble, with...a handsome court; the Baths are supplied with soft spring water. Lithograph. S III: 912, no. 315.

Joseph B. Davis, son of the artist, states that his father's papers fix the date at 1828, and that 100 impressions were taken. The directory places Redmond at this address during 1830/31-1835/6, and Grattan at 22 Wall during 1828/9-1831/2. This United States Hotel is listed in Disturnell's Guide to New York in 1836 but not in 1837. See also the United States Hotel in Water St. (1831), no. 144, note.

115. COLUMBIA COLLEGE, NEW-YORK. / Drawn and Engraved expressly for the New York Mirror. / AND LADIES' LITERARY GAZETTE. / 1828. Left: DAVIS del. Right: V. Balch sc. Line engraving.

1828, continued.

116. BOWERY THEATRE, NEW YORK. / Drawn and Engraved expressly for the / NEW-YORK MIRROR, / AND LADIES' LITERARY GAZETTE. / 1828. Left: A. J. Davis del. Centre: W. Hooker Printer. Right: Sera, Archt. / Rawdon, Wright & Co. Sc. N. York. Line engraving.

— Same, weaker impression, without printer's name.

117. SOUTH ST. from MAIDEN LANE. / Henry I. Megarey New York. Left: Wm. I. Bennett Pinxt. et Sculpt. Issued 1834? Aquatint. S 104-a.

Such a line of ships, with bowsprits projecting far over the street, could still be seen fifty years after this print was issued.

Niblo's Garden, 1828. See no. 150, note.

#### 1829

118. PUBLIC BUILDINGS IN THE CITY OF NEW-YORK. / Drawn by A. J. Davis. — Engraved by Wm. D. Smith. / FOR THE NEW-YORK MIRROR. / 1829. Buildings shown are MERCHANT'S EXCHANGE — WALL-STREET; 2ND UNITARIAN CHURCH — MERCER C. PRINCE; JEW'S SYNAGOGUE — ELM-STREET; U. S. BRANCH BANK — WALL-STREET; MASONIC HALL—BROADWAY. The one in the upper left corner (Rotunda) is cut out. Line engraving.

From the "New York Mirror," May 15, 1830. These pictures, in size, style, and especially in the lettering, are deceptively like the similar ones (different grouping) on plates in "Views in New-York... with historical illustrations," by T. S. Fay (New York, 1831), published by Peabody & Co., 233 Broadway.

119. PUBLIC BUILDINGS IN THE CITY OF NEW-YORK. / Drawn by A. J. Davis — Engraved by J. Eddy. / FOR THE NEW-YORK MIRROR. / Engraved at Pendleton's Boston. Buildings shown are: CHRIST CHURCH — ANTHONY STREET; ST. MARK'S CHURCH—STUYVESANT ST.; ST. PATRICK'S CATHEDRAL — MOTT ST.; ST. GEORGE'S CHURCH—BEEKMAN ST.; PRESBYTERIAN CHURCH — CEDAR ST. The one in lower left corner is cut out. Line engraving.

From the "New York Mirror," May 15, 1830.

#### c. 1830

120. DEAF AND DUMB ASYLUM [Woodcut? Wall-paper or bandbox cover?] Colored.

This is the Institution for the Instruction of the Deaf and Dumb, on Fiftieth Street, between 4th and 5th Aves., dedicated 1829. It is shown with gables at the ends and without a tower. In the picture of the building in 1834, a cut in the "History" of the Institution (New York, 1839), the gables have disappeared and the tower is present. See no. 152.

121. CASTLE GARDEN / New York. On plate with five other views: Passaic Falls, N. J., Mount Vernon, Schuylkill, Beacon St., Boston. The views arranged in two rows of three each, the Castle Garden in the upper right corner. 1 5/16 x 2 5/16, incl. border 2/16 wide. Line engraving.

Castle Garden, with some small buildings, connected with mainland by a long bridge.

122. MERCHANTS to left, EXCHANGE to right of dome of building. Border of triple line at left and bottom. Cut from a larger sheet with other buildings. Line engraving.

### 123. MERCANTILE LIBRARY ASSO-CIATION / CLINTON HALL. Lithograph.

In pencil: "Cor. Beekman & Nassau St. 1834." Clinton Hall was there from 1828 until 1853, when it was removed to the Astor Place Opera House, on the site of which the Mercantile Library is still (1925) located, at the top of an office building. The Mercantile Library Association was formed in 1820, incorporated in 1823, had a room at 49 Fulton St., 1821-26, and removed to the Harper Brothers' building in Cliff St. in 1826.

124. CLINTON HALL, NASSAU AND BEEKMAN STREETS / SOCIETY OF ICONOPHILES, 1906. Left: ENGRAVED BY F. S. KING. Right: DRAWN BY A. J. DAVIS. Line engraving. (Series IX, no. 3.)

125. ST. JOHN'S CHAPEL. NEW YORK. Lithograph. Is this S III: 901, no. 157 (by Kellogg)? The size is the same.

Front view, man and woman coming down walk. Lawnroller at right. Apparently same design as the Davis-Smith-"Mirror" view of 1829, but less sharp and good in details. The "Mirror" view was reproduced in a small litbograph in Shannon's Manual for 1870.

#### 1830

126. STREET VIEWS NO. 1.—PARK ROW. [Rest of inscription trimmed off: Drawn and engraved for the New York Mirror 1830. Left: DRAWN BY C. BURTON. Right: ENGRAVED BY WM. D. SMITH.] Line engraving.

Iron fence, with spherical-topped masonry gateposts, around Park.

127. VIEW OF THE BAY AND HARBOUR OF NEW-YORK, FROM THE BATTERY. / Drawn and Engraved for the New York Mirror, 1830. Left: C. Burton, Del. Right: Wm. D. Smith, Sc. Line engraving.

128. VIEW OF THE BOWLING-GREEN, BROADWAY. / Drawn and Engraved for the New York Mirror, 1830. Left: Drawn by Davis. Right: V. Balch Sc. Line engraving.

Shows two-borse closed carriage, in some detail.

129. In ink: "COFFEE-HOUSE SLIP FOOT OF WALL ST: IN 1830." Right: "PHOENIX BUILDING." Water color.

1830, continued.

130. BROADWAY ANDGRAND STREET IN 1830 / Society of Iconophiles / 1907. Left: R. BOND PINXT. Right: W. M. AIKMAN SCUPT [sic!]. From an oil painting dated 1830. Series IX, no. 10. Line engraving. S 140, note.

With the Eno Collection came a cutting from "Munsey's magazine," — Broadway between Howard and Grand Streets, in 1840. From a lithograph by

Hayward.

131. NEW-YORK BATTERY—CASTLE GARDENS, BAY, NARROWS, &c. &c. Vignette on title of "History and topography of the United States, by J. H. Hinton. New edition...by Samuel L. Knapp," v. 1, Boston: S. Walker. Line engraving.

A very close copy of the vignette on the title of v. 1 of the London (1830) edition, under which the lettering ends: NARROWS STATEN ISLD.

#### 183-?

†132. A sheet of vignettes, evidently banknote samples. Large one in centre shows portrait of Stephen GIRARD on rock by water-side. To left, NEW YORK EXCHANGE; to right, PHILADELPHIA EXCHANGE. Also portraits of Washington and Lafayette, Washington crossing the Delaware, after Sully, a U. States Dollar, and three allegorical vignettes. Reproduction of line engraving.

Pencil note: "No. 789 Holden sale," in catalogue of which it is listed as Washington portrait "not in Hart."

†133. VIEW FROM TRINITY CHURCH OOKING DOWN WALL STREET LOOKING DOWN WALL STREET WITH SKETCHES OF THE BUILD-INGS ON EACH SIDE PICKER INGS ON EACH SIDE. Right: P. Maverick, Lithr. New York. Reproduction of S 111, with and the Heights of Brooklyn and the marginal sketches, lacking. Process.

#### 1831

134. New York. / O what a charming City! Below, view of the city from the Jersey shore. Signed Lopez. Lithograph. Part of a music title. On back: NEW YORK. / or / Oh! what a Charming City. / A / Favorite New Ballad. / Written and Composed / by / J. Gairdner. A.M. / New York. BOURNE. Depository of Arts. 359 Broadway. Two staves of notes.

"Puhlished 1831" says catalogue of E. B. Holden

sale.

G. Melksham Bourne appears in New York City directory as "newspaper agent," 1827/8; "depository of Arts," 1828/9; "Engravings and Fancy Stationery," 1830/1; address only, 1831/2, 1832/3.

An interesting item on the Library's shelves is "A catalogue of engravings by the most esteemed artists ... also emhellished works and hooks of prints; of drawings, drawing materials, ornamental stationary, fancy articles, and music... the very extensive stock of Bourne, Depository of Arts, 359, Broadway, New-

York. New York: Grattan, Printer, 22 Wall-Street, 1830." (The material is practically all imported, English and French.) A lithographic picture of Bourne's store, Broadway near Franklin street (1831) was published in Valentine's Manual, 1857.

135. PARK THEATRE & PART OF PARK ROW. / 1831. Left: Lith. for D. T. Valentine's Manual, 1855. Right: by George Hayward, 120 Water St., N. Y. Lithograph; one tint.

"Site: 21-25 Park Row; opened 1798; destroyed hy fire 1820; rehuilt 1821; destroyed hy fire 1848."—
Stokes III: 985.

136. LA GRANGE TERRACE—LA FAYETTE PLACE. / CITY OF NEW YORK. / The New York Visitor, 1842. Left: Dakin Delt. Line engraving. S 103-b.

S 103-h is the original issue, with Dick sc. and the publication line of Peahody & Co. This, says Stokes, was published in "Views in New York and its environs," by T. S. Fay. The Lihrary's copies of that hook do not contain that plate, but one of them has, inserted, a later state, lettered like this Eno impression, but with For the Ladies Companion instead of The New York Visitor, 1842. It appeared in the "Companion" in 1836. The present impression therefore represents the third known state.

137. CITY HOTEL, TRINITY & GRACE CHURCHES. / Broadway. / New-York. Published Novr. 1831 by Peabody & Co. London. O. Rich No. 12, Red Lion Square. Centre: Drawn & Engraved on Steel by A. Dick. Right: Printed by J. & G. Neale. Line engraving.

From "Views in New-York...with historical illustrations," hy T. S. Fay. New York, 1831.

138. A small and poor reproduction, from a pen drawing, of Reinagles's view of Broadway at St. Paul's (S 108), with the four-horse stages, the sandwich-man in the centre, the sign LOWE & CO. / CARPETING, etc.

139. ROTUNDA CHAMBERS-STREET. Line engraving. Cut from a large sheet, showing four other buildings also: Grace Church, U. S. Branch Bank (F. Kearny sc.—Stauffer 1573), St. George's Church, St. Patrick's Cathedral. New York. Published by Peabody & Co. From "Views in New-York. with historical illustrations" by T. S. For New York. 1821 tions," by T. S. Fay, New York, 1831.

A later state, with For the Ladies Companion, appears in that magazine's March, 1837, issue.

140. THE MERCHANTS' EXCHANGE, N. Y. Left: Drawn by C. Burton, N. Y. Right: Engraved & Printed by Fenner Sears & Co. Line engraving.

From "History and topography of the United States. Edited by J. H. Hinton," v. 2, London, 1832.

According to Stokes (III: 925), the Merchants' Exchange, at Wall St., Exchange Place, William and Hanover Sts., architect Martin E. Thompson, was occupied 1827, destroyed in the great fire of 1835, rehuilding completed 1842, leased to United States government as Custom House 1862, hought by United States government 1865, sold to National City Bank 1907.

1831, continued.

141. COLMANS LITERARY ROOMS, BROADWAY, NEW YORK. / London, Published August 1, 1831 by Hinton, & Simpkin & Marshall. Left: Drawn by A. J. Davis. Right: Engraved & Printed by / Fenner Sears & Co. Over upper right corner: 60. Line engraving.

From "History and topography of the United States," by J. H. Hinton, v. 2, London, 1832.

142. ST. PAULS, BROADWAY, N. Y. / London Published Nov. 15 1831 by J. T. Hinton & Simpkin & Marshall. Left: Drawn by A. J. Davis. Right: Engraved & Printed by / Fenner Sears & Co. Over upper right corner: 78. Line engraving.

From "History...of the United States," by J. H. Hinton, v. 2, London, 1832.

143. RESIDENCE OF PHILIP HONE ESQ. / And American Hotel, Broadway. / New-York. Published June 1831 by Peabody & Co. London. O. Rich No. 12 Red Lion Square. Left: Drawn by J. H. Dakin. Right: Engraved by Barnard & Dick. Line engraving.

House to right of American Hotel has sign 233 / PEABODY & CO. From "Views in New York," by T. S. Fay (New York, 1831).

144. Building lettered HOLT'S HOTEL. In lower right corner: G. LANSING. Wood engraving.

engraving.

From "Mechanics' magazine, and register of inventions and improvements," v. 1, no. 1, Jan., 1833, p. 1; text, p. 7. The text states that this "is a view of the front in Water street, and a side view of that in Fulton street," and that "this splendid edifice was completed during the last year, and is one of the most prominent huildings in this city." This view is looking west, showing the hotel on the south west corner of Water and Fulton; Water street's shift eastward appears clearly. The Water street front is similarly shown in several prints in the Library's collection: "Holt's New Hotel," drawn hy A. Dick, engraved by M. Oshorne (Fay's "Views in...New York," 1831), a small line engraving (with interesting details such as street lamps, vehicles, — one delivering haskets of various shapes — etc.), and a wood engraving from the "Mirror," Oct. 28, 1837. "The Mirror," in the accompanying text, informs us that "New York, in its progressive improvements, is gradually losing its picturesqueness." This in 1837! Stephen Holt, "victualler," 25 Fulton (north east corner of Pearl) is listed in the directory 1828/9-1832/3, and "Holt's Hotel," 200 Water, 1833/4-1838/9.

Stokes (III: 981) lists this hotel: "begun 1827; completed 1820; though fives as Holl's and later as

Stokes (111: 981) lists this hotel: "begun 1827; completed 1829; known first as Holt's and later as the United States Hotel...demolished 1902. Drawing by A. J. Davis, litho. by Imhert. Pyne cat. no. 373." But the Davis drawing depicts an earlier United States Hotel, at 178 Pearl St. (see no. 114).

The Water street huilding appears as United States Hotel (H. Johnson, proprietor) in "The Great metropolis," 1847 edition, and also in a wood engraving by ALLANSON, in the Eno Collection. This latter is on a page (195, text 196) from the "Pictorial lihrary of useful information," and is lettered: UNITED STATES HOTEL, IN NEW YORK.

See also 198, note.

1832

145. THE IRVING DINNER, / At the CITY HOTEL N. Y. May 30, 1832. / The author of the "Sketch Book" addressing his countrymen, after an absence of seventeen years. / Published by Diedrich Knickerbocker Jr. 219 Broadway. Left: a sketch by M. Swett. Right: Lith. of Endicott & Swett. Lithograph. S III: 902, no. 182.

††146. In type-print: A VIEW OF THE CITY HALL, NEW YORK, / During the Drawing of the Lottery. / The foundation of this noble building was laid on the 26th of September, 1803, during the Mayoralty of Edward / Livingston, Esq. and at a time when the Yellow Fever prevailed in the City. It was finished in 1812, and the expense ex / clusive of the furniture amounted to half a million of Dollars. The first story, including the portico, is of the Ionic, the / second of the Corinthian, the attic of the Fancy, and the Cupola of the Composite orders. / (Printed and sold by W. Applegate, 257 Hudson-street, one door above Charlton-street.) Border of conventional daisies and leaves around text and cut. Printed on linen. Wood engraving.

Cutting from Anderson Galleries sale of Feb. 20-21, 1913, item 68, informs us that this is a handkerchief, that lotteries were abolished in New York in 1833, and that the "E. C. T." in the upper left corner is "worked in early sampler stitch." Applegate is placed at 257 by the directory 1831/2-1835/6.

#### c. 1833

147. COLUMBIA COLLEGE. Left: H. Walton del. Right: Pendleton's Lithy. Lithograph. S III: 903, no. 187.

The huilding on the old downtown site. King's College was west of Broadway, hetween Barclay and Murray streets. In 1857, Columbia went to Madison Ave., hetween 49th and 50th streets, where it first occupied the huilding of the Deaf and Dumh Asylum. Hamilton Hall was there completed in 1879. The present site was dedicated 1896.

John Pendleton appears in the New York City directory during 1830-33. This view is very like the line engraving (1831) by Fenner Sears & Co., after A. J. Davis, even to identity of certain groups of figures. But the trees near the huilding, shown in the copper-plate engraving, do not appear in this litho-graph.

148. North Battery, foot of Hubert Stt. New-York. Left: Robert W. Weir Pinxit. Right: James Smillie Sculpsit. Line engraving. From the "New York Mirror," 1833.

#### c. 1834

†149. VUE DE NEW YORK. / Prise de Weahawk. A VIEW of New-York, taken from Veahawk. Left: Garneray, pinxt. Right: Himely sculp. Below, left: A Paris chez

c. 1834, continued.

HOCQUART ainé Succr. de Basset, Rue St. Jacques No. 64. / New-York Published, by Bailly, Ward & Co.; right: Déposé. Aquatint. S 110; Pyne 68.

- a. Before letters. Colored.
- b. As described. Plain.

c. As described. Colored. Lower lettering (English title and N. Y. publication line) very weak.

††150. BROADWAY, NEW-YORK. /
Shewing each Building from the Hygeian
Depot corner of Canal Street to beyond Niblo's Garden. / Published by JOSEPH STANLEY & Co. / Entered...by Josh. Stanley &
Co... / January 26th 1836. Left: Drawn &
Etched by T. Hornor. Right: Aquatinted by
J. Hill. Aquatint; colored. S 113.

Among interesting points are four-horse stages, one lettered GREENWICH AND WALL ST., a two-wheeled ice-wagon with a prairie-schooner cover, peculiar forms of carriages, men sawing wood on the drive-way, poles and cross-pieces extending along outer edge of sidewalk, apparently meant to hang goods on, and similar to the structures from which, later, awnings were stretched, a negro carrying a string of boots banging from a long pole carried horizontally, and swinging signboards.

Niblo's Garden, n. e. corner Broadway and Prince, seen in the distance here, is shown in detail in a small wood engraving among the miscellaneous material in the Eno Collection. It is cut from Valentine's Manual for 1865, p. 631, is entitled NIBLO'S GARDEN, CORNER OF BROADWAY AND PRINCE STREET, 1828, and presents low-columned structures, with a pediment centre, to the right of two three-story bouses. On the back is another cut, — NIBLO'S GARDEN AND THEATRE, 1845, in which the low buildings have given way to a bigh wooden fence.

buildings have given way to a bigh wooden fence.

It is amusing to compare this view of Broadway at Canal St. with one of the same locality forty years later, in a wood engraving by Richardson N. Y. that floated into the Library's portfolios with the Eno Collection. That shows the NORTH-EAST CORNER CANAL STREET AND BROADWAY (site of the Hygeian Depot), with signs of BALDWIN THE CLOTHIER and CARHART, WHITFORD & CO. on the building. It is cut from "Baldwin's monthly" for Sept., 1878, but the picture shows the spot depicted at least as early as 1875, for in that year a smaller cut of the same design appeared in the same periodical for July. Oran S. Baldwin, who was at this address (418 and 420 Broadway) from 1868 until well into the eighties, published this little pink-paper magazine for a number of years, among bis contributors being T. B. Thorpe and Frederick Saunders, librarian of the Astor Library.

151. FULTON ST. & MARKET. / Henry I. Megarey, New York. Left: Wm. I. Bennett Pinxt et Sculpt. Issued 1834? Aquatint. S 104-b.

#### 1834

152. New York Institution for the / Instruction of the Deaf and Dumb. / Engraved for the New York Mirror, 1835. Left: Davis Del. Right: Smillie Sc. Ornamental floral border. Line engraving.

See no. 120.

153. New York from Brooklyn Heights. / PAINTED AND ENGRAVED FOR THE NEW-YORK MIRROR 1834. Left: T. K. Wharton Delt. Right: A. W. Graham Sculpt. Centre: Steel Plate. Below, right: R. Miller Print. Line engraving.

The Print Room contains a number of drawings by Wharton, and there are more in his journals, in the Manuscript Division.

154. Lunatic Asylum, New York. / PAINTED & ENGRAVED FOR THE NEW-YORK MIRROR, / 1834. Left: Robert W. Weir Pinxt. Right: James Smillie Sculpt. Centre: Steel Plate. Line engraving.

#### c. 1835

155. VIEW OF BROADWAY, NEW-YORK. Wood engraving.

Looking north from below lower end of City Hall Park. At left, the Astor House, on Vesey Street side of which appears tail end of signboard: ...STON / ...Y GOODS. Iron fence, with spherical-topped masonry gate-posts, around the Park. This engraving was later published, with title "View in Broadway," in "Family magazine," New York, v. 5, 1838, p. 296.

#### 1835

†156. VIEW OF THE GREAT FIRE IN NEW-YORK, DECR. 16th & 17th. 1835. / AS SEEN FROM THE TOP OF THE BANK OF AMERICA, COR. OF WALL & WM. ST. / Published by L. P. Clover, New York. / Entered...1836...by J. P. Clover. Left: Painted by N. Calyo. Right: Engraved by W. I. Bennett. Aquatint; colored. S 114-a, with the black line.

In foreground, two horsemen, with belmets similar to those worn by our Revolutionary dragoons, — the French type with horse-hair decoration.

†157. VIEW OF THE RUINS AFTER THE GREAT FIRE IN NEW YORK, DECR. 16th & 17th 1835. / AS SEEN FROM EXCHANGE PLACE. / Published by L. P. Clover, New York. Left: N. Calyo, Pinxt. Right: Engd. by W. J. Bennett. Aquatint; colored. S 114-b, with the black line.

The firemen in the picture wear frock coats of a yellowish-brown tint, with large pocket-flaps, the whole much like the great-coats which the old volunteer firemen-veterans ("vamps") still wear when on parade.

†158. THE GREAT FIRE OF THE CITY OF NEW YORK, 16 DECEMBER 1835. / Published January 1836, by the Proprietor H. R. Robinson, No. 48 Courtland Street New-York. Left: Drawn from Life and nature and on Stone by Hoffy. Right: Printed and Colored by J. T. Bowen. Centre: Entered...1836 by H. R. Robinson... Under the picture run key-numbers 1-21. Lithograph, colored. S 115.

Firemen, in double-breasted frock coats, their belmets apparently without the curving droop of the rim which later appears, the officers with speaking trum-

1835, continued.

pets, are prominently active, some working a handpump engine. Among the hystanders, high hats and great-coats with capes, or with fur collars and frogs, are noticeable. Sign-hoards on huildings include those of THE NEW YORK AMERICAN, N. Y. FARMER, and FULTON / FIRE INSURANCE COMPANY.

159. VIEW OF THE GREAT CONFLAGRATION OF DEC. 16TH AND 17TH 1835; FROM COENTIES SLIP. / Sketched and drawn on Stone by J. H. Bufford / Published by J. Disturnell 15 Broad Way & J. H. Bufford 10 Beekman St. Centre, within border line: N. Currier's Lith. No. 1 Wall St. Lithograph; lightly colored. SIII: 904, suppl. no. 210.

160. RUINS OF THE MERCHANT'S EXCHANGE N. Y. / After the Destructive Conflagration of Decbr. 16 & 17 1835. Centre: N. CURRIER'S PRESS. [Sketched and drawn on Stone by J. H. Bufford and two lines of description missing.] Lithograph. S III: 905, no. 211.

The Eno Collection includes also a wood-engraving, THE GREAT CONFLAGRATION IN NEW-YORK, DECEMBER 16, 1835. / Drawn and Engraved expressly for the Republic. Left: Page 269. In lower left corner: J. H. RICHARDSON, SC. N. Y.

†161. Above: INCENDIE DE NEW-YORCK (AMERIQUE.) Below: Cette cité si florissante, fut le 25 décembre 1835, la proie des flammes. [7 lines more.] Centre: (Proprieté de l'Éditeur.) Fabrique de DEMBOUR Graveur et Lithographe, à Metz, Successeur de LACOUR et Ce, de NANCY. (Déposé.) Wood engraving; colored.

A luridly colored image, a bit like those of Epinal, showing a fire on a water-front. The firemen are French pompiers, even to the epaulettes and the color of their uniforms.

#### c. 1836

162. View on Broadway. ST. PAUL'S CHURCH. ASTOR HOTEL. Lithograph.

In pencil: "Very rare." Prominent on the left are houses no. 201 ATWILL'S MUSIC SALOON / PIANOFORTE WAREHOUSE; no. 203 CARPET STORE / T. L. CHESTER & Co.; and no. 207 STEBBINS & CO. JEWELLERS. These firms were simultaneously so located, according to the directory, during 1835/6–1837/8.

163. ST. MARKS CHURCH, NEW YORK. Centre: on Stone by J. B. Kidd S. A. Sides trimmed off, taking away names of designer, A. J. Davis, and lithographer, Bufford, 114 Nassau St. Lithograph. S. 119, and S III: 624.

Shows the church "unfinished, and without steeple or portico," says Stokes, who states also that a later issue has Bufford's address changed to 136 Nassau. Drawn Fehruary 5, 1836, according to the artist's records, says his son, Joseph B. Davis, who says also that it was done for the Stuyvesant family.

164. A Description of a VIEW of NEW YORK, now exhibiting at the PANORAMA, LEICESTER SQUARE. Below, two views, top one showing City Hall, lower one Broadway, with St. Paul's. Key under each view, running to no. 63. Wood engraving; colored.

Bridewell (torn down 1838), Tammany Hall, Grace Church, St. George's (removed to Stuyvesant Square in 1848), reservoir (Manhattan Water Works, Chambers St., near Broadway), City Hotel (demolished 1849), are all indicated, but not more than merely that. A pump appears at the curh opposite the southern gate of City Hall Park. Of the present Tammany huilding in 14th St. the Eno Collection has a half-tone reproduction of a woodcut — DEDICATION OF THE PRESENT WIGWAM, NATIONAL DEMOCRATIC CONVENTION. / JULY 4, 1868.

#### 1836

††165. NEW-YORK. / Taken from the Bay near Bedlows Island. / Entered. . . 1836 by H. I. Megarey. . . Left: Painted by J. G. Chapman. Right: Engraved by J. W. Bennett. Centre: Published by Henry I. Megarey, New York. Aquatint; in color. S 116.

166. LIGHT MAY THE BOAT ROW / Duett / Sung with the most enthusiastic applause by / MRS. AND MISS Watson / At the Park Theatre, Concerts, &c. / written by / JONAS B. PHILLIPS, ESQRE. / The Music... / ...dedicated to the / Amateur Boat Club association by / J. WATSON. / [3 lines] New York, Published at ATWILL'S MUSIC SALOON, No. 201 Broadway. / Entered...1836... Vignette, Litho. of Endicott 359 Broadway, shows boat race in space between Castle Garden and the Battery; spectators on bridge between the Garden and the land. Music title. Lithograph.

166A. Pacific Hotel. See 500.

#### 1836-39

††167. NEW YORK FROM BROOKLYN Left: Drawn and Engraved by T. Hornor, Right: Printed by W. Neale. Etching. Lower portion printed black, upper blue. S 120.

portion printed black, upper blue. S 120.

The city, in the hackground, outlined with careful insistence on each huilding, offers a bit of a puzzle in the identification of the various structures. A most interesting feature is the foreground, crowded with shipping, — river steamers, a ferry-hoat, sail-hoats discharging their cargo at wharfs on hoth the Brooklyn and New York sides, and a war vessel with three square-rig masts and three gun decks. All drawn in great detail, yet with a certain free, sketchy stroke. In fact, the foreground has an unfinished appearance, the water, apart from the reflections or shadows of the vessels (and even these are omitted in some cases), being left white. The wooded hills of the Jersey shore stretch along with very few huildings, hut with a large windmill toward the left, apparently on a small island near the shore. This is one of the most interesting of general views of the city of the 1825-1850 period. A cutting from an auction catalogue, item no. 331, tells us that the print is "Extremely rare. Only three other copies known... The etching was first printed in a light green ink, and the foreground and middle colored hy hand afterwards in varied tints. The City is shown from a little ahove the Battery to ahout Canal Street."



FROM THE ENO COLLECTION



168. ATHENAEUM HOTEL, BROAD-WAY, NEW YORK. / E. Windust. Centre: A. Fleetwood's lithogy. Lithograph. 895, suppl. no. 75.

In ink: "1837 / Broadway / cor. Leonard."

Windust is at 347 Broadway in the directory 1836/7-1841/2; in 1842/3 he returns to the "refectory" 11 Park Row, where he was in 1835/6. Fleetwood appears in the directory during 1836/7-1845/6.

169. WASHINGTON HOTEL, BROAD-WAY. / New York. Left: Jas. Harris Sc. Border line at top, left and bottom. Line engraving.

A sharper, evidently earlier, impression of the engraving which appeared, on the same plate with pictures of Presbyterian Church, St. Thomas' Church, etc., in "Ladies companion," February, 1837, where the signature is under the vignette of St. Thomas' Church.

††170. NEW YORK, / from Brooklyn Heights. Left: Painted by J. W. Hill. Right: Engraved by W. J. Bennett. Centre: Published by L. P. CLOVER New York. Along bottom, names of 23 buildings. Aquatint; colored. S 117.

Mr. Harris D. Colt has the copper plate of this print, which, he says, was found by Swasey in the shop of Currier & Ives, serving as a base for a stove.

†171. NEW YORK MERCHANTS' EX-CHANGE. / Entered...1837 by William C. Kramp... Left: I. Rogers Architect. Right: Kramp... Left: I. Rogers Architect. Kignt: William C. Kramp, Architect and Lithographer. Lithograph; colored. S 118, note.

Sign on right corner of building: Benedict, Benedict & Co. / Watches & Jewelry. Among vehicles, a four-horse stage.

172. Above: CUSTOM HOUSE, / NOW BUILDING IN THE CITY OF NEW YORK / JANUARY, 1837. / John Frazee, Architect and Superintendent / [Hand pointing] Copyright Secured [Hand pointing] / Lith: of P. A. Mesier & Co. Wall St. / N. Y. The print shows Longitudinal Section, Plan of Privicipal Floar Elegation and a perspective Principal Floor, Elevation and a perspective Lithograph. view.

Stokes (III: 974) states that the Custom House "occupied the store erected on site of old City Hall 1816; new Custom House (present Sub-Treasury), erected on same site in 1834; Merchant's Exchange re-modeled and occupied as Custom House 1863–97."

## c. 1839

173. PANORAMIC VIEW OF NEW YORK. / (Taken from the North River.) / Entered... 1844, by Robt. Havell... / Published by Robt. Havell. Sing Sing, New York. / and Wm. A. Colman, 203 Broadway. Left: Drawn & Engraved by Robt. Havell. Right: Printed by W. Nealc. Coloured by Havell & Spearing. Names of buildings, etc., under picture. Aquatint; colored. S 123-a, 4th state.

River steamer, interestingly detailed, in foreground, also a peculiarly shaped ferry-boat and men in rowboat, Shad Fishing. Clinton Market and Washington Market are indicated.

# 1839

174. TRINITY CHURCH, N. Y. 1788-1839. Left: Davis del. Right: Eddy sc. Line engraving.

Original drawing by Davis, 1827 (see no. 102), shows wooden top fence; this engraving, an iron one, as well as slight differences in houses in right background. Otherwise, the two practically agree. An engraving by J. A. Rolph (1839) shows the iron fence more in detail.

175. HALLS OF JUSTICE, NEW YORK. / Designed by John Haviland Archt. Right: N. Currier's Lith. N. Y. Lithograph. SIII: 911, no. 307.

The Tombs, Centre St. Stokes has "designed and erecting by John Haviland," so that the present impression may be a later state.

176. DESTRUCTION OF THE NATION-AL THEATRE, NEW YORK, / Septem-ber 23, 1839. Wood engraving, apparently a restrike.

Stokes (III: 984): "Italian Opera House (Da Ponte's). Site N. W. cor. Church and Leonard Sts. Erected 1833; National Theatre 1836; destroyed by fire 1839; rebuilt 1840; destroyed by fire 1843."

## c. 1840

177. MASONIC HALL, BROADWAY, N. Y. Below, vignette on each side,—left: DONGAN'S TREATY WITH THE FIVE NATIONS, 1684.; right: SLAUGHTER AT ACHENECTADY, [sic!] 1690. Above, seal, supported by Justice and Liberty, with: EXCELSIOR. Line engraving.

supported by Justice and Liberty, with: EX-CELSIOR. Line engraving.

In this print, as in the "Mirror" (1829) engraving, and in the wood engraving in the "Family magazine" (New York, v. 8, 1840, p. 277) the four points projecting above the facade are long and pointed; in the engraving by J. Smillie after C. Burton they are short and blunted. Later they seem to have disappeared (see below). Stokes (111: 985) informs us that the corner-stone was laid in 1826, and that the building was demolished in 1841. But Robert Macoy, in his "Centennial illustrated how to see New York" (1876), p. 54, says that "after the 'Anti-Masonic excitement' the prosperity of the Masonic Hall gradually waned, and its name was changed to Gothic Hall. A few years since it was demolished." "N. Y. Times." May 26, 1856: "Gothic Hall is being torn down." In the directory it is listed, 314-6 Broadway, until 1840/1. In 1841/2 appears this comment: "Masonic Hall, gone, and not a cent of principal or interest saved to the stockholders." But Gothic Hall then appears, and at least as 1852/3, at same address, between Duane and Pearl Sts. In Rode's directory for 1850/1, opposite p. 456, there is a full-page advertisement of GOTHIC HALL. / A. L. SCOVILL & CO. PROPRIETORS / NO. 316 BROADWAY, NEW-YORK. With this is a picture of the building (wood engraving, AVERY SC. N. Y.) without the four spire-like points, and with signs: DR. ROGERS' / LIVER-WORT, TAR, & CANCHALAGUA DEPOT. / A. L. SCOVILL & CO. LABORATORY. In the "Picture of New York in 1846" (C. S. Francis & Co.) Masonic Hall is referred to, p. 37, as "late head quarters of the Whigs."

See also no. 227 (Gothic Hall, c. 1849).

See also no. 227 (Gothic Hall, c. 1849).

178. Mitchell's Olympic Theatre. Sign on building: OLYMPIC. Reproduction of pen drawing, mainly in outline, lightly shaded. Proof.

"Mitchell's Olympic, 442-444 Broadway. Opened 1837; continued Mitchell's Olympic until 1848; opened by Burton 1850; destroyed by fire...1854." — Stokes III: 985.

c. 1840, continued.

179. THE NEW YORK SOCIETY LIBRARY / FREDERICK DIAPER, ARCHT. Left: G. Moore delt. Right: Day & Haghe, Lithrs. to the Queen. Lithograph; tint. SIII, suppl. 294.

The second building of the Library, at Broadway and Leonard St., opened in 1840. Reproduced in A. B. Keep's "History of the New York Society Library,"

180. R. L. & A. STUART'S STEAM CANDY AND SUGAR REFINERY, / CORNER OF GREENWICH AND CHAMBERS STREET, NEW YORK. In lower right corner: LOSSING. Above: OPENED 1806. REBUILT 1835. ENLARGED 1840. Wood engraving.

181. NEW YORK BAY, / FROM THE TELEGRAPH STATION. Left: Lith. and Pub. by N. Currier. Right: 2 Spruce St. N. Y. Lithograph; colored.

Looking north; Fort Wadsworth in foreground. Currier is at 2 Spruce in directory during 1838-46.

#### 1842

182. Above: ASTOR HOUSE, NEW-YORK CITY. Below: COLEMAN & STET-SON [price list]...New-York, April, 1842. Wood engraving.

Stokes (III: 976) states: "Begun 1834, completed 1836; half demolished 1913."

Eno Collection includes a group of wood engravings showing this hotel at different periods: ASTOR HOUSE, The property of Mr. Astor (Four-horse stage appears): THE ASTOR HOUSE. GOATER DEL RICHARDSON-COX; same cut, with title HOTEL DE ASTOR; ASTOR HOUSE. (C. A. STETSON'S SONS, Proprietors. Engraver: J. W. ORR N. Y. (stage coach appears, as well as omnihus; wine list on hack): Astor House. ALEX. McC. STETSON. P. R. STETSON. Engravers LOSSING-BARRITT. (Trees along curb, on Broadway and Vesey St.)

183. Above: THE BOZ WALTZES. / As performed by / DODWORTH'S BAND, / At the grand Festival / Park Theatre. Below: FLEETWOOD'S ILLUMINATED LITHOGRAPHY. / Respectfully dedicated to / CHAS. DICKENS ESO. / Composed by JOS. LANNER. Vignette shows dancing couples. Right: Pr. 50 cts. nett. Lettering in gold; border in color and gold. Lithograph.

Dickens paid his first visit to the United States in 1842. M. R. Werner, in bis "Barnum" (1923) cites Dickens with regard to the Park Theatre. The "Boz Ball" of Feb. 14, 1842, is amusingly described in Meade Minnigerode's "Fabulous Forties," 1924, p. 277–283.

184. CROTON WATER CELEBRATION 1842 / Entered...1842 by J. F. Atwill... / Published by J. F. Atwill, 201 Broadway Lithograph. S 126-a.

The procession is coming down Broadway, rounding City Hall Park (in which the fountain is hravely playing) and passing up Park Row. A fire apparatus in the foreground.

See no. 93, note.

185. VIEW OF THE GREAT RECEIV-ING RESERVOIR. / YORKVILLE, CITY OF NEW YORK. / Entered...1842... / Lith. & Pub. by N. Currier. 2 Spruce St. N. Y. [Dimensions given on left and right.] Lithograph; colored. S III: 910, suppl. 284.

186. View of New York City Hall, with fountain playing in foreground. Above: CROTON JUBILEE, / QUICK STEP, Below: COMPOSED / and most respectfully dedicated to / MRS. DOCTOR PORTER of WASHINGTON INSTITUTE / BY / LEWIS H. von VULTEE / NEW YORK / Published by C. G. Christman, No. 404 Pcarl St. / Entered...1842 by C. G. Christmann [sic!]... Left: Bassau's Lithy. N. Y. Right: Corner of Beekman and Nassau Sts. Lithograph.

187. VIEW OF THE JET AT HARLEM RIVER. Left: F. B. Tower. Right: W. Bennett. Over upper right corner: XX. Issued 1843. Aquatint. S (III: 875) A. plate 18-b. Stauffer 134.

Apparently on the stretch between High Bridge and the Hudson.

#### c. 1843

188. La Douane à New-York. Centre: Lemaitre Direxit. Above, centre: Etats-Unis; right: 8. Line engraving.

The present Suh-Treasury (completed 1842) was used until 1863 as the Custom House. This engraving shows a dome, which has not heen found in other prints as far back as 1835 (wood engraving of the New Custom House now erecting, in "Family magazine," New York, v. 1, 1835, p. 180). In the lithograph (P. A. Mesier & Co.) of the Custom House, now building...1837, which gives elevation, section, plan and perspective view, there is no cupola, but a domed ceiling within the building (see no. 172).

††189. PANORAMIC VIEW OF NEW YORK, / FROM THE EAST RIVER. / Entered...1844 by Robt. Havell... Centre: PAINTED AND ENGRAVED BY ROBT. HAVELL. Below, left: The Vessels drawn by J. Pringle. Aquatint; colored. S 123-b without publication line.

Interesting details of vessels, particularly the ferry-boat in the foreground.

## 1843

††190. 38th. Regiment Jefferson Guards / New York State Artillery. / Entered...1843, by F. J. Fritsch... Left: Prin. by Endicott N. Y. Right: F. J. Fritsch Del. Centre, within picture: F. Fritsch Del. [reversed]. Lithograph; colored. S 127, 2d state.

City Hall, Rotunda, etc., in background. The Library possesses another impression in which the sky is pink instead of hlue, and the portrait and trophy, which divide the title right and left, are colored. See also no. 196.

1843, continued.

†191. Left: GERMAN JEFFERSON GUARD of NEW YORK / F. W. LASAK, COMMANDANT. Centre, within wreath: 13TH REGIMENT / 6TH / BRIGADE 1838. Right: Deutsche Jefferson Garde zu New York / F. W. LASAK, COMMANDANT. Lithograph; colored.

Four figures in military uniform. Connects with preceding, hy similarity of name of militia organiza-

192. RUTGERS FEMALE INSTITUTE, / vignette view of building, wood engraving / Nos. 238, 240, 242, 244, / MADISON. STREET, / NEW-YORK. / NEW-YORK: /PRINTED BY WILLIAM OSBORN, / 88 William-street. / Nov. 1843.

Title-page from the "Fifth annual circular of the ...Institute"; top three lines trimmed off. Same cut appears on title of "Proceedings of the twelfth annual commencement and circular of the...Institute." The Institute later moved to Fifth Ave. and 42d St. (See no. 341.)

#### c. 1844

193. CHRIST CHURCH. / New York, Published by Henry M. Onderdonk 25 John St. Left: J. B. Forrest, Right: J. F. E. Prudhomme. Line engraving. Stauffer 2625.

Directory places Onderdonk at 25 John during 1844/5–1846/7. Stokes (111: 624) says that in 1843–45 Onderdonk published a series of views of Episcopal Churches of New York City. According to Stauffer, Porrest came to New York in 1842; the directory first lists J. Burns Forrest in 1848/9, and not during 1849–51. The church was at 81 Anthony St. from the twenties until 1852/3, at 7 West 18th St. until 1858/9, and later at Fifth Ave. and 35th St.

194. TRINITY CHURCH. Left: W. Bayley. Right: J. F. E. Prud'homme. Without publication line given by Stauffer (2628): New York, Published by Henry M. Onderdonk, 25 John St., Plate 3, Printed by R. Chapman. Line engraving.

View from rear. Penciled key numbers under right corner of structure. Below, in pencil: "No. 1. Richard Morris' vault. No. 2. Anthony Bleeker's." Chapman is possibly Rohert Chapman, printer, whom directory places at 23 Fulton, 1845/6 and 1846/, and at 74 Fulton, 1848/9.

See also nos. 193 and 195.

195. ST. GEORGE'S CHURCH. Centre: Drawn & Engraved by J. B. Forrest / New York. Published by Onderdonk & Forrest. Right: R. Chapman, Pt. Line engraving.

See notes to nos. 193 and 194.

#### 1844

††196. First Division / New York State Artillery. / Entered...1844 by F. J. Fritsch Left: DRAWN FROM NATURE AND PUB. BY F. J. FRITSCH. Within border, names of the organisations: Morris Cadets, Hussars—German, Lafayette, Montgomery, Washington and Brooklyn Horse Guards,— National G. and Washington Greys Troop, Horse Artillery, Lancers. Lithograph; colored. S 128, 3d state, without F. J. Fritsch del.

To the collector of New York views this is a picture of Castle Garden, as no. 190 (q. v.) is of City Hall, but hoth prints are also of much interest as records of militia uniforms. Among details in the present picture are red nets on the cruppers of the cavalrymen's horses.

#### c. 1845

197. THE BROADWAY TABERNACLE. Centre: LITH. OF F. PALMER & CO. 98 NASSAU STREET, N. Y. Lithograph.

Interior view; speaker on platform. Directory places E. S. Palmer at 55 Ludlow, 1844/5-1845/6, Mrs. F. F. Palmer at 43 Ann, 1846/7-1848/9. Later, these names appear in the Brooklyn directory.

198. In pen-and-ink: "THE SEAMAN'S HOME CORNER OF FULTON AND WATER STREETS / NEW YORK." Left: "W. WADE, DEL." Line engraving.

Building at left, sailors in foreground, shipping heyond. Cutting from catalogue: "in poor condition. Rare." The picture apparently puts the Home at the south west corner of Fulton and Water, where Holt's (later the United States) Hotel was located in the thirties and forties. "Sailor's Magazine" for November 1842, has picture of this huilding, address 190 Cherry Street, so that address on this print is an error.

199. View of Wall St., looking west, with four-horse stage coach. A. HYATT Sc. Below, left, clock with equestrian Washington; right, clock with full-length Lafayette; centre: S. W. BENEDICT, / WATCH MAKER. / No. 5 Wall Street / NEAR TRINITY CHURCH. Underneath, type-print: Has removed from the Merchants Exchange to No. 5 Wall Street... / [10 lines more.] Line engraving.

Benedict's address changes to 5 Wall in the directory of 1845/6. August Hyatt appears in the directory until 1848/9.

## 1845

†200. FRONT VIEW OF THE NEW YORK POST OFFICE, / LOCATED BY AUTHORITY OF THE HON. CHARLES A. WICKLIFFE POST MASTER GENERAL, / AND ARRANGED BY / John Lorimer Graham Esq. Postmaster. / FEB. 1ST 1845. Under border line, left: ENDICOTT'S LITH.; right: No. 22, JOHN ST. N. Y. Below, left: ISAAC LUCAS, SUPERINTENDANT.; right: MARTIN E. THOMPSON, ARCHITECT. Lithograph; blue and light brown tints. S 130-a.

†201. NORTH INTERIOR VIEW OF THE NEW YORK POST OFFICE, LOCATED BY AUTHORITY OF THE HON. CHARLES A. WICLIFFE POST MASTER GENERAL. AND ARRANGED BY / John Lorimer Graham Esq. Postmaster. / FEB 1ST 1845. Under border, left: ENDICOTT'S LITH. 22, JOHN ST. N. Y. Below,

1845, continued.

left: ISAAC LUCAS, SUPERINTEN-DANT.; right: MARTIN E. THOMPSON, ARCHITECT. Lithograph; light brown tint. S 130-b.

†202. SOUTH INTERIOR VIEW OF THE NEW YORK POST OFFICE / LOCATED BY AUTHORITY OF THE HON. CHARLES A. WICKLIFFE POST MASTER GENERAL. / AND ARRANGED BY / John Lorimer Graham Esq. Postmaster. / FEB. 1ST 1845. Under border, left: ENDICOTT'S LITH. 22, JOHN ST. N. Y. Below, left: ISAAC LUCAS, SUPERINTENDANT.; right: MARTIN E. THOMPSON, ARCHITECT. Lithograph; light brown tint. S 111: 910, suppl. 281. S III: 910, suppl. 281.

203. ENTRANCE TO FIRST CONGRE-GATIONAL CHURCH, / — BROADWAY — NEW YORK — MDCCCXLV. Left: D. H. Arnot, Draughn. Right: Penwork Lith. Centre: Entered...1845 by D. H. Arnot 15 Centre St. Lithographic pen drawing; light brown and blue tints. S III: 899, no. 137.

204. Scene at a street corner. Two ladies entering a house, other people promenading; a horseman beyond. Two children in foreground. In ink: "Reminisences di Nuova York. 1845." Signed "Cesare Capelli." Sepia drawing in wash and line.

205. Corner house; sign at door: "MR. J. EASYs / School / for young Ladies / and / Gentlemen." Over door, to left; "WRONG / Place." People coming out of door, and on doorstep; 3 boys at fence. To left: couple hailing stage passing church. In lower right corner: "Cesare Capelli Fec." Below, in margin: "Reminisenze di Nuova York 1845." Sepia drawing drawing.

†206. "Bowling Green, New York, 1845" in pencil on margin. Charcoal drawing on light brown paper, lights heightened with white.

View looking north. The "riprap" fountain is there (see no. 207, note), and the "ATLANTIC" Hotel (see no. 22) is labeled on the left.

207. VIEW OF THE GREAT CONFLAGRATION AT NEW YORK JULY 19TH 1845. / FROM THE BOWLING GREEN. Left: Lith. & Pub. by N. Currier. Right: 2 Spruce St. N. Y. Centre: Entered... 1845... The Bowling Green Fountain. Below, left: Nearly 200 buildings destroyed: right: Estimated. Nearly 300 buildings destroyed; right: Estimated loss of property \$7,000,000.

The fountain is the affair built up of irregular pieces of stone, "riprap style," at which fun was poked by the comic papers of the fifties. Lithograph. S III: 905, no. 212.

208. VIEW OF THE TERRIFIC EX-PLOSION AT THE GREAT FIRE IN NEW YORK. / FROM BROAD ST.— JULY 19TH. 1845. Left: Engine No. 22 destroyed, and several lives lost. Right: 17 stores blown up. Under picture, left: LITH. & PUB. by N. Currier.; right: 2 Spruce St. N. Y. Centre: Entered...1845... Lithograph; colored. S III: 905, no. 214.

Eno Collection includes also three wood engravings from the "Illustrated London news," Aug. 23, 1845; BROAD-STREET NEW YORK, AFTER THE RECENT FIRE; THE BOWLING-GREEN, AND BROADWAY; THE BOWLING-GREEN AND MARKETFIELD-STREET.

Niblo's Garden, 1845. See no. 150, note.

Schools, 1845. See no. 303.

## 1846

209. SUBURBAN GOTHIC VILLA, MURRAY HILL, N. Y. CITY. RESIDENCE OF W. C. H. WADDELL, ESQ. / 5th Avenue, between 37 & 38th Street. Below, plans of first and second floors. Underneath, left: A. J. DAVIS ARCHITECT.; right: LITH. OF E. JONES & E. PALMER. Left, within picture: F. PALMER lith. Lithograph; light brown tint. S III: 912, no. 318.
Waddell is first placed at this address in the direct 209. SUBURBAN GOTHIC VILLA.

Waddell is first placed at this address in the directory of 1846/7.

210. VAN AMBURGH & COS. TRIUM-PHAL CAR / PASSING THE ASTOR HOUSE, APRIL 20TH 1846. / 417. Left: LITH. & PUB. BY N. CURRIER, Right: 2 SPRUCE ST. N. Y. Centre: Entered... 1846... Lithograph; slightly colored.

Van Amburgh's is mentioned in Lester Wallack's "Mirror of fifty years" (New York, 1889), p. 89.

††211. NEW YORK. / Taken from the North west angle of Fort Columbus, Governors Island. Left: From a sketch by F. Catherwood Esq. Right: Eng. by Henry Papprill. Centre: Henry I. Megarey New York. Aquatint; colored. S 131, without copyright notice.

# c. 1847

212. CUSTOM HOUSE, NEW YORK. / 611. Left: LITH. & PUB. BY N. CURRIER. Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Lithograph; slightly colored.

Directory first places Currier here in 1847. United States flag on this building has vertical red stripes instead of horizontal.

213. BROADWAY NEW YORK/SOUTH FROM THE PARK. / 599. Left: LITH. & PUB. BY N. CURRIER Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Lithograph; partly colored. S III: 897, no. 111.

To the left, at Ann St., the establishment of PORTER / SCALPS, CURLS (see also no. 248) and the American Museum, on ground floor of which is sign TERRAPIN LUNCH. To the right, St. Paul's



FROM THE ENO COLLECTION



c. 1847, continued.

and the Astor House, on which signs of Berford (who was selling Jones & Newman's Pictorial Directory in 1848), and Leary (hats), whom the directory lists at Astor House 1836/7-1859/60. Currier's address takes this form in directory 1847-49; his publication number, 599, would place this print at about 1847.

214. THE POST OFFICE, NEW YORK. / 610. Left: LITH. & PUB. BY N. CUR-RIER, Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Lithograph; colored.

215. CHATHAM SQUARE, NEW YORK. / 609. Left: [E. R. / LITH & PU]B BY N. CURRIER. Right: 152 NASSAU ST. CO[R. OF SPRUCE N. Y.] Trimmed to the quick on both sides, taking away inscription as indicated by brackets. Lithograph; colored. S III: 899,

suppl. 131.

This poor print has its chief interest in the numerous firm names sprinkled over the huildings. It is a view looking northward, enlivened by a detachment of soldiers, with hand. Chatham Square block in centre hackground, Bowery coming down left upper corner, East Broadway at right, Chatham Square hlock hear signs, among them Smith's Clock Room; Museum Anotomical Isic!]; Daguerreotype Room; and Chatham Square Post Office. At left, foreground, is Deveau's boot shop (at 156 Chatham St. during 1831/2-1852/3). Search in the directory under all the names narrows choice of date down to Geo, Galpin (1848/9-1849/50) and the Branch Post Office (at Merchants' Exchange 1840/1-1844/5, cor. East Broadway and Chatham Square 1845/6-1846/7, no branch mentioned 1847/8, 1848/9). The "Evening Post" of Feh. 4, 1845, says: "The Post Office in Nassau Street...and the Branch Office in Chatham Square are opened This Day." The same design, with a few changes, but with the Branch Post Office indicated, appears in a small wood engraving in the Library's collection, by W. Howland after C. Mayr, at the top of a sheet of letter-paper. Underneath, right: Anstice & Co's Street views; left: no. 4.

## c. 1848

216. ST. PAULS AND THE ASTOR HOUSE. Left: J. B. Forrest del. Right: F. B. Nichols Sc. Line engraving.

According to Stauffer, Nichols was born 1824 and abandoned engraving in 1858, and Forrest came to New York in 1842. Nichols first appears in the directory of 1846/7; Forrest, 1848/9. In 1846 was published, by C. B. and F. B. Nichols, "Nichols' Illustrated New York," with plates engraved by F. B. Nichols.

Schools, 1847. See no. 303.

#### 1848

217. PARK FOUNTAIN, NEW-YORK. Left: Drawn by G. Hayward, 73 Nassau St. Right: for D. T. Valentine's Manual 1848. Lithograph.

View from the south. Park surrounded by iron fence; no masonry gate-posts at south end. railing around fountain.

218. MERCHANT'S EXCHANGE, NEW YORK / WALL STREET / 613. Left: LITH & PUB. BY N. CURRIER. Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Centre: Entered...1848... Lithograph; colored. S III: 908, suppl. 263.

219. CASTLE GARDEN, NEW YORK./FROM THE BATTERY. / 624. Left: LITH. & PUB. BY N. CURRIER, Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Centre: Entered...1848... Lithograph; colored. S III: 896, suppl. 85.

†220. NEW YORK. View from the east, oval, in heavy cartouche border, with conventionalized floral ornament on both sides. Centre, key names: New Jersey Hudson Riv. Castle Garden Battery Trinity Ch. St. Paul's City Hall Merchants Exchange U. S. Revenue Office U. S. Hotel Corlears Hook East Riv. Brooklyn. Left: Entered...1848 by J. H. Colton. Lower part of wall map, of which a portion appears above the view, with lettering, partly trimmed off: COMPILED ...ENGRAVED / BY / D. G. JOHNSON. / PUBLISHED BY J. H. COLTON. / No. 172 WILLIAM ST. NEW YORK. Line engraving. Pyne sale catalogue, item 73.

††221. In pencil: "View of New York from Williamsburgh." Lithograph; in color. Apparently SIII: 893, suppl. 42: New York and Environs from Williamsburgh. / Drawn from nature and lithographed by E. W. Foreman and E. Brown, Ir. / Copyright 1848 by R. A. Bachia / Published by Williams & Stevens, 353 Broadway, N. Y.... Printed by Sarony & Major, 117 Fulton St. N. Y. Trimmed to the quick.

Trimmed to the quick.

Penciled notes under the picture identify "Wood Yard," "Ferry," "Whale Bone Manufactory," "Naval Store Yard" (not a government affair) — all on the Long Island shore. The vessels on the East River include ferry-hoats of the uncovered centre type, the river steamhoats C. VANDERBILT and BAY STATE, a three-masted war vessel, and a large TOW BOAT with a covered deck of the excursion hoat kind. On the Manhattan river-front there are vessels in dry-dock, ferry-houses and slips, and two prominent signs, JOHN BRIDGE / LINSEED OIL / MANUFACTORY and SECORS IRON WORKS. Bridge was at 139 Front St., Secor at the foot of 9th St.
One of the most interesting of water-front views.

One of the most interesting of water-front views.

222. Pictorial directory of New York. No. 1: Jones, Newman & J. S. Ewbank; nos. 2-4: Jones & Newman. Entered. 1848. [Broadway.] Lithographs. SIII: 719. (RESERVE)

# c. 1849

223. Bowling Green Fountain. Title vignette. Left lower corner: W. Wade. Right: Booth. Above: THE / PICTURESQUE TOURIST. Below: NEW-YORK: PUB-LISHED BY J. DISTURNELL, 333 Line engraving. India paper.

Looking north. The "riprap" fountain, House at left labelled ATLANTIC (see no. 22). On same plate with no. 224 (q. v.).

224. NEW-YORK HARBOR FROM THE BATTERY. / Published by J. Disturnell, 102 & 233 Broady. N. Y. Left: W. Wade. Right: Booth. Line engraving. India paper.
On same plate with preceding, and at right angles

These two plates (nos. 223 and 224) appear, a bit worn, in Disturnell's "Picturesque tourist," published

c. 1849, continued.

in 1858, which date is there added under the publica-tion line on the Bowling Green picture. Directory places Disturnell, who moved very frequently, at 333 Broadway (erroneously printed 383) only in 1858/9; at 102 & 233 only in 1848/9.

225. STEAMBOAT LANDING, / Pier No. 1, North River. / Published by J. Distur-nell, 102 & 233 Broady. N. Y. Left: Wade Del. Right: Dougal Sc. Line engraving. India paper.

On same plate with no. 226 (g. v.).

226. CASTLE GARDEN, / From the Battery. / Published by J. Disturnell, 102 & 233 Broady. N. Y. Left: Wade Del. Right: Dougal Sc. Line engraving. India paper.

On same plate with preceding (no. 225). Directory places Disturnell at this double address only in 1848/9

227. Post Office. Above, eagle, etc. To the left, above: High Bridge; below: Odd Fellow's Hall. To the right, above: Harlem Rail Road; below: Gothic Hall. Decorative border. Underneath, left: No. 3; right: Lith. & Publ. by Mayer & Korff 7 Spruce St. N. Y. Lithograph, in imitation of line engraving.

Apparently a letter-head. Mayer & Korff do not appear in the directory until 1850/1, and then at 93 William, but Ferdinand Mayer is placed at 7 Spruce in 1849/50; be was at 93 William in 1850/1.

228. NEW YORK HARBOR / As seen from the heights of Staten Island. New York city appears in the centre; East River, Governors Island and city of Brooklyn on the right; / Hudson River, Bedloes Island and Jersey City on the left. Numerous craft are floating on the water, among which in the near distance, is an / Ocean Steamer and at anchor, a Man of War. Left: Jas. Hamilton del. Right: Dougal Sc. Line engraving.

Looking north toward Manhattan. The steamer is a paddle-wheeler; the man of war, a three-master with two gun-decks.

# 1849

229. New York Pictorial Business Directory of Maiden Lane. New York: Published by E. Jones ... Entered ... 1849. S III: 719. (Reserve)

230. New-York Pictorial Business Directory of Wall-St. 1850. New-York: Published. by C. Lowenstrom... Entered...
1849. Lithographs. S III: 719. (RESERVE)

††231. NEW YORK / From the steeple of St. Paul's Church, looking East, South and West. Left: Drawing by J. W. Hill. Right: Engd. by Henry Papprill. Centre: Entered ... 1849 by Henry I. Megarey.... Toward left, oval, enclosing H. I. MEGAREY / PUB. / NEW YORK, printed in red. Aquatint; colored. S 132, 2d state.

Many signhoards appear on the buildings, among them those of Barnum's Museum, Genin, hatter, Brady's Daguerrian Miniature Gallery, [D]unigan's cheap cash hookstore.

Two impressions.

††232-233. JERSEY CITY. NEW YORK FROM STATEN ISLAND. BROOKLYN. Left: SKETCHED & DRAWN ON STONE BY C. W. BURTON. Right: PRINTED BY SARONY & MAJOR. Names of buildings under the picture. Lithograph; colored, in two sections. S 134.

The view extends from Weehawken to the Bay. In the first section, by a queer twist of perspective BEDLOE'S AND ELLIS'S ISLANDS appear about parallel with 14th St. Detailed buildings on Staten Island, in the foreground, of especial interest. CUNARD STEAMERS and river steamers (one lettered EMPIRE STATE) are sbown, and a ferry-boat is heading for Staten Island.

heading for Staten Island.

In the second section, individual buildings shown, most clearly in Brooklyn. An unusual picture of the whole of Governor's Island, with no huildings behind CASTLE WILLIAMS and the YELLOW FEVER HOSPITAL. Vessels include river steamers of the excursion boat type—NEW WORLD and ISAAC NEWTON—and a ferry hoat, long and narrow, with very long open decks fore and aft. "Gleason's pictorial" for May 3, 1851, had a picture of the Isaac Newton. Newton.

†234. VIEW OF NEW YORK. / FROM WEEHAWKEN—NORTH RIVER. / [24 names of buildings, etc., on 3 lines.] / Pub. by N. Currier, 152 Nassau St. cor. of Spruce. N. Y. Left: PALMER DEL. Right: N. CURRIER, LITH. N. Y. Lithograph; col-

Anderson Galleries sale catalogue, March 4-7, 1924, fixes date at 1849.

235. CITY OF NEW YORK, / FROM JERSEY CITY. / 626. Left: LITH. & PUB. BY N. CURRIER, Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Centre: Entered... 1849 / [9 names of buildings, etc., on 2 lines.] Lithograph; colored. SIII: 893, suppl. 45.

†236. VIEW OF NEW YORK. / FROM BROOKLYN HEIGHTS. / [Names, on 2 lines, of 16 buildings, etc.] / Pub. by N. Currier, 153 Nassau St. cor. of Spruce N. Y. Left: PALMER, DEL. Right: N. CURRIER, LITH. N. Y. Centre: Entered... 1849... Lithograph, colored. SIII: 893, expel 45 suppl. 45.

††237. NEW-YORK. / PUBLISHED BY JOHN BACHMANN, 5 RECTOR ST. N. YORK. Left: DRAWN FROM NATURE AND ON STONE BY C. BACHMANN. Right: LITH. OF SARONY & MAJOR 117 FULTON ST. N. Y. Centre: Entered... 1849 by J. Bachmann... Lithograph; light brown tin. S 135, 1st state.

Bird's ever view looking south from Union Square.

brown tint. S 135, 1st state.

Bird's eye view, looking south from Union Square, then Union Park, part of which, with fountain with elahorate water jet, and with iron fence, is shown. A most interesting picture, especially in its details of the Union Square section when it was a residence district. Various buildings, especially churches, which have long since disappeared, are clearly drawn, among others the city reservoir, a tower-like structure on 13th St., east of 4th Ave. On the latter avenue is running a two-horse street car, and a four-horse one with a "trailer." A noticeable feature is the predominance of shade trees; they line University Place, Broadway to ahout Houston St., 4th Ave. opposite the park, West 16th St., Fifth Ave., and other streets. Detailed presentation of private houses extends even to the back-yards. This print is copied on a greatly reduced scale, and without credit given, in a wood engraving in the Eno Collection.

1849, continued.

238. GREAT RIOT AT THE ASTOR PLACE OPERA HOUSE, NEW YORK. / ON THURSDAY EVENING MAY 10th 1849. Left: LITH. & PUB. BY N. CURRIER. Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Centre: Entered... 1849... Lithograph; colored. S III: 895, suppl. 73.

Shows corner of Lafayette Place (now Lafayette St.), and the church, later a theatre, on site now forming part of south end of new Wanamaker store. Indifferent though the drawing is, it is apparently hy one who had some practice as an illustrator. Eno Collection includes also a woodcut representation of this scene, W. N. DUNNEL SC., printed on hlue paper, cover of the pamphlet issued at the time—"Account of the terrific and fatal riot."

239. In ink: "HIGH BRIDGE, NEW YORK. / 1849 / FANNY F, PALMER." Water color. Signed: "F. F. P. 1849."

The original of the lithograph published by Currier (no. 240) the same year. But the latter shows changes in the figures and hoats. The drawing has lost some of its lightness in the drawing on the stone.

240. Length 1450 ft. THE HIGH BRIDGE AT HARLEM, N. Y. Height 114 ft. / This magnificent bridge of stone, forms a part of the immense works crected to bring the water the immense works crected to oring the water of the Croton River to the City of New York,—The length of the aqueduct from the Croton river to the City Hall is 44¼ miles, and cost about \$13,000,000. Left: LITH. & PUB. BY N. CURRIER. Right: 152 NASSAU ST. COR. OF SPRUCE, N. Y. Centre: Entered...1849. Lithograph; col-Centre: Entered...1849. I ored. S III: 906, suppl. 233.

For original drawing of this print, see no. 239.

241. BRADY'S GALLERY / OF / DA-GUERREOTYPE / PORTRAIT AND FAMILY GROUPS, / [Wood engraving signed J. BROWN.] Below: Nos. 205 and 207 Broadway, 3d Door South of St. Paul's Church, / ...

Full page advertisement from the New York Directory for 1848/9; the same cut, somewhat worn, appears again in the 1850/1 issue. In the directory for 1846/7 Matthew B. Brady is listed "jewel case manf, 187 Broadway and daguerreotype gallery 161 Fulton"; in 1847/8, "daguerreotyper, 205 Broadway." Rew York of June 11, 1853, has an interior view of "Brady's new daguerreotype gallery, 359 Broadway." The gallery at 205 is shown also in the Hill-Papprill view (no. 231) and in Köllner's "Broadway" (no. 248).

#### c. 1850

†242. NEW YORK CITY HALL, PARK AND ENVIRONS. / Published by Williams & Stevens, 353 Broadway N. Y. Left: Bachmann del. & Lith. Centre: Entered...Southern District of N. York. No date. Lithograph; light brown tint.

Bachmann appears in directory only during 1851/2-1853/4. Williams & Stevens were at this address in the 'forties, and in 1851/2 appear as Williams, Stevens & Williams. "Looking glasses" says the directory; this firm, like T. Kelly and others, apparently did a little publishing as a "side issue."

243. CORPORAL THOMPSON / MADI-SON COTTAGE cor. of Broadway 23rd St. & 5th Ave. / NEW YORK. / N B. Stages leave every 4 minutes. Line engraving.

An advertising card, with the glazed surface once nuch used. A two-horse and a four-horse stage appear in front of the cottage. Corporal Thompson's Madison Cottage is listed in the directory during 1846/7son Co 1851/2

"Fifth Avenue," says Hopper Striker Mott, in his "The New York of yesterday," p. 6, "was ordered opened in 1837... In 1839...the Mildeherger homestead was removed to the corner where the Fifth Avenue Hotel stands, and was used as a tavern known as Madison Cottage...for 13 years (1839–52)."

Eno Collection includes also 1852. FIFTH AVE. COR. 23D STREET, NEW YORK. / SITE OF THE / SECOND NATIONAL BANK, a lithographic reproduction of a line engraving. This combines the building and stages of the present Madison Cottage plate with the foreground, hackground, and trees and lamp posts on the left, in the Baldwin-Gleason production (no. 421).

243A. THE CITY-HALL. Lower right corner: LOSSING-BARRITT. Wood en-

Posts and chains around grass-plots. Soldiers marching past, through the Park. Lossing-Barritt firm name appears in directory 1847/8-1868/9.

243B. Building labeled J. DENT'S HOTEL. Building to left lettered APOLLO. Right, reversed: W. WADE DEL. Embossed stamp of Society of Iconophiles. Line engraving.

Pencil note: "Dent's Ale Vaults 400 Broadway near Walker. Plate owned hy Wm. L. Andrews, 50 printed and presented to Iconophiles, 25 with letter, 25 without, and plate destroyed. Circular states 'engraved hy Wade about 1830.' Plate has it W. Wade del (reversed). I knew Wade very well—hut only as a designer on wood." Handwriting resembles that of S. P. Avery, who was engraving on wood in New York in the 'forties and 'fifties. Wade appears in the directory 1845–52; Dent does not.

The Lihrary has also an impression of this plate with inscription: Ahove: DENT'S ALE VAULTS; helow: No. 400 Broadway cor. Walker Street; lett: Joseph Dent; right: New York; running up left margin: FINE ALES; running down right margin: ON DRAUGHT. Evidently one of the twenty-five referred to ahove as "with letter."

This Dent picture is a later impression from the plate made originally for the Florence Hotel. The latter has the following inscription: Ahove: FLO-RENCE HOTEL; helow: No. 400 Broadway cor. Walker Street; left; Moulton & Sloat; right: New York; Running up left margin: John G. Sloat; running down right margin: Ois M. Moulton. This indicates the changes made in the Dent state of the plate, in which also the FLORENCE on the Broadway side of the huilding has heen crudely altered to J. DENT, while the HOTEL on the Walker St. side has heen left intact. Moulton & Sloat are placed at this address only in the directory for 1849–50. After that, Sloat alone appears for a time; the Florence Hotel drops from the directory after 1862. The original plate was therefore apparently engraved ahout 1850. When Dent came has not heen ascertained.

As to the "Apollo" building, that was at 412 Broad-

As to the "Apollo" building, that was at 412 Broadway, "erected (Stokes III: 982) c. 1837 as Euterpean Hall, later Apollo Saloon," etc. The Apollo Saloon appears in the directory in the late 'forties and early 'fifties. Chas. H. Haswell, in his "Reminiscences of an octogenarian" (1897, p. 417), says, under date 1844: "In Broadway at 412, near Lispenard St., there was the Apollo Ballroom, a very popular resort for a grade of politicians who were opposed to Tammany Hall. In later days it was the headquarters of the Apollo Hall or Wood Democracy."

#### 1850

244. FIRST APPEARANCE OF JENNY LIND IN AMERICA. / At Castle Garden Septr. 11th, 1850. / Total receipts \$26,238. Left: LITH. & PUB. BY N. CURRIER, Right: 152 NASSAU ST. COR OF SPRUCE N. Y. Centre: Entered...1850...

Lithograph; colored. SIII: 896, no. 87.

Accompanied by blue check: This ticket entitles the holder to a \$7 seat, at M'lle Jenny Lind's Grand Concert, Friday, November 29, 1850. The other ticket to be given up at the Door, but this should be retained. P. T. Barnum.

245. 37. / NEW-YORK BAY AND THE NARROWS. / Entered... 1850. Left: Drawn from nature by Aug. Köllner. Right: Lith. by Deroy. Printed by Cattier. Centre: New-York & Paris, published by Goupil, Vibert & Co. Above: NEW-YORK. Lithograph; tint.

Manhattan on the right.

246. 38. / GRACE-CHURCH / (Broadway) / Entered ... 1850 ... Left: Drawn from nature by Aug. Köllner. Right: Lith. by Deroy. Printed by Cattier. Centre: New-York & Paris, published by Goupil, Vibert & Co. Above, over border line: New-York. Lithograph; light brown tint and border. Sim: 899, suppl. 141.

247. 43. / GENERAL VIEW / (From governor's Island.) / Entered...1850... Left: Drawn from nature by Aug. Köllner. Right: Lith. by Deroy - Printed by Cattier. Centre: New-York & Paris, published by Goupil & Co. Above, over border: NEW-YORK. Lithograph; tint and tint border. S III: 893, suppl. 47.

248. 44. / BROAD-WAY. / Entered...
1850... Left: Drawn from nature by Aug.
Köllner. Right: Lith. by Deroy—Printed
by Cattier. Centre: New-York & Paris, published by Goupil & Co. Above, over border:
NEW-YORK. Lithograph; tint and tinted
border. S III: 898, no. 113.

Broadway at Vesey St. showing Rarnum's Museum

Broadway at Vesey St., showing Barnum's Museum and the scalp and curl place (see also no, 213) on opposite corner of Ann St., Brady's daguerreotype place (see no. 241, note), St. Paul's, and the Astor

249. 45 / CITY-HALL / ENTERED... 1850... Left: Drawn from nature by Aug. Köllner. Right: Lith. by Deroy—Printed by Cattier. Centre: New-York & Paris, published by Goupil & Co. Above: NEW-YORK. Liningraph; tint and tint border. S 111: 902, no. 176.

250. 46 / GENERAL VIEW / (from Brooklyn.) / Entered...1850... Left: Drawn from nature by Aug. Köllner. Right: Lith. by Deroy. Printed by Cattier. Centre: New-York & Paris, published by Goupil & Co. Above, over border: NEW-YORK. Lithograph; tint and tinted border. SIII: 893, no.

251. 47. WALL STREET / Left: Drawn from nature by Aug. Köllner. Right: Lith. by Deroy—Printed by Cattier. Centre: New-York & Paris, published by Goupil & Co. Trimmed at top to within 1/4 inch of border and below to 1/4 inch of title. Lithograph; tint and tinted border. S III: 912, no.

Nos. 252-270 are nineteen of the series of lithographed VIEWS OF NEW-YORK issued by Henry Hoff in 1850. The series comprises twenty plates, the one here missing being that of High Bridge, and was issued with a title in gold: The Empire City of New-York. Twenty beautiful colored views. These nineteen are all represented by proofs, usually with the artist's signature, which is never that of the C. Autenrieth credited with the draughtsmanship in the impressions of the published state, with full inscriptions. Of the latter, there are four here, colored, and with printed decorative border in gold enclosing inscription above and below. In these, the picture itself, with margin entirely trimmed off, is mounted on the card on which border and inscription are printed, the picture thus being set within the border. The proofs here listed all have margins of 34 inches or more.

252. View of New York from the South East. Proof. Light brown tint. S III: 893, no. 46?

253. Battery and Castle Garden. J. Bornet. Proof. Blue tint. S III: 896, no. 88.

254. Trinity Church. / Entered...1850... Left: Drawn by C. Autenrieth. Right: Published by Henry Hoff, 180 William Str. New-York. Above: VIEWS OF NEW-YORK. In lower right corner: J. Bornet. SIII: 898, no. 112.

a. Proof. J. Bornet. Blue tint.

b. As described. Colored, and with gold border.

View looking north west, showing west side of Broadway. Interesting type of stages shown.

255. Merchants' Exchange. Bornet. Proof. Blue tint. S III: 908, no. 264.

256. Custom House. J. Bornet. Blue tint. S III: 904, no. 198.

257. St. Paul's Church, Barnum's Museum, & Astor House. / Entered ... 1850 ... Left: Drawn by C. Autenrieth. Right: Published by Henry Hoff... Above: VIEWS OF NEW-YORK. In lower left corner: K. G. S III: 898, no. 115.

a. Proof. K. G. Blue tint.

b. As described. Colored, and with gold border.

View from within City Hall Park. South end of railing shown, with iron gate-posts.

258. City Hall. Left: Henry Hoff Publisher. Right: 180 William St. N. Y. Above: VIEWS OF NEW YORK. SIII: 902, no.

a. Proof. Black-and-white only.

b. As described. Colored, and with gold

1850, continued.

259. Odd Fellows' Hall. J. Bornet. Proof. Blue tint. S III: 909, no. 274.

Parade passing, the participants — band and all — wearing civilian clothes and high hats.

260. Broadway, from Chambers St., looking North. Proof. Black-and-white only.

A. T. Stewart's store prominent on the right. Here, again, vehicles are driving indiscriminately on the right or left side of the street, and one wonders whether this feature, frequently noted in this list, indicates a vagary of the artists or a traffic condition.

261. Metropolitan Hotel. [Niblo's Hotel.] A. FAY. Proof. Black-and-white only. S III: 909, no. 266. Black-and-white only.

262. The Tombs. J. Bornet. Proof. Blue tint. S III: 911, no. 308.

Shows type of horse-car with small four-pane windows placed rather high under top of car.

263. UNIVERSITY. Left, below border: Henry Hoff, Publisher; left: 180 William Street N. Y. Above, within border: VIEWS / of / NEW-YORK.

a. Proof. Blue tint.

b. As described. Colored, and with gold border.

Washington Square surrounded hy iron fence.

264. Astor Place Theatre, with surroundings. Proof. Blue tint. S III: 895, no. 74.

At block on which Cooper Union now stands, there are lying large slahs of stone. Fourth Ave. in foreground and Broadway heyond, but no indication of Lafayette Place hetween. On the north side of Eighth St., a little to the west of Fourth Ave., is seen the church, later turned into a theatre, on the site of the present Wanamaker store.

265. Grace Church. J. Bornet. Proof. Blue tint. SIII: 900, no. 142.

266. Union Square. Proof. Black-andwhite only. J. Bornet. SIII: 912, no. 311.

Bird's-eye view looking south. Shade trees on Fourth Ave., Broadway and University Place. The reservoir on 13th St., east of Fourth Ave., seen on the left. Two long cars, one with two horses and one with four, running on the Fourth Ave. track. Union Park, in its circular form, and with an elahorate fountain jet in the centre, is surrounded by an iron railing

267. The Croton Water Reservoir. A. FAY. Proof. Blue tint. SIII: 910, no. 286. On the left, a man chopping wood; on the right, a lady walking with two children, one of them carrying a hutterfly-net. Unimproved streets. People promenading on top of the Reservoir, to which one went at that time, and much later, too, to get a good view of the city.

268. N. Y. Institution for the Blind. J. Bornet. Proof. Blue tint. S III: 896, no. 93. Among figures in foreground is a huntsman with his dog.

269. U. S. Naval Hospital. Afay. Proof. Blue tint.

The hospital on a slight eminence. Wallahout Canal in the foreground. To the right, a long, low wooden bridge.

270. The Borough Hall, Brooklyn. J. Bornet. Proof. Blue tint.

The City Hall, and triangular space in front of it, enclosed by iron fence.

271. THE TOMBS / HALLS OF JUSTICE / (NEW-YORK) / Published for HERRMANN J. MEYER, No. 164, William-Street, NEW YORK. Left: W. HEINE, NEW YORK, 1850, DEL. Right: JOHN POPPEL SCULPS. Line engraving.

272. THE BATTERY, NEW YORK. BY MOONLIGHT. Left: LITH. & PUB. BY N. CURRIER. Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Centre: Entered...1850... Lithograph; S 111: 896, no. 86.

#### 185-?

†273. A VIEW OF NEW-YORK AND ITS ENVIRONS. / Taken from the heights of West Hoboken. Left: Painted from nature by Charmaille. Right: Drawn on stone by Jacottet, figures by Bayot. Centre: Printed by Auguste Bry. Lithograph; light brown tint, border of one line. SIII: 893, no. 40.

Topography somewhat muddled; river appears very narrow. Figures quite French in spirit, simply staf-

††274. VUE GÉNÉRALE DE NEW-YORK / ET BROOKLYN. / prise au dessus de la Batterie. Left: Dessiné par Simpson. Right: Lith. par Th. Muller. Below, left: Paris, LEMIÈRE, Edit. (Palais Royal) Galerie d'Orléans, 19, et rue Castiglione, 14.; right: Imp. Lemercier, à Paris. Lithograph; col-

Bird's-eye view, looking north. Governor's Island shown, and the hook opposite on the Jersey shore. Castle Garden connected with mainland hy hridge. Interesting view of Brooklyn, Houses on Manhattan quite carefully detailed. East River shown to Sound.

†275. NEW-YORK / Vue générale. Left: Lithog. par L. LeBreton. Right: Impé. par Aug. Bry, 142, rue du Bac. Centre: 42. Below, left: [Torn off] et Cie. edit [torn off] 10, Place du Louvre.; right: London, GAM-BART et Co. 25 Berners St. Oxford St. Lower left corner: LOUIS LE BRETON. Lithograph; colored.

Le Breton, marine painter, died 1866, also did a view of the city prise du fort de William-Castle (S III: 893, no. 50).

276. NEW - YORK. Right: Rouargue Frères del. et sc. Below, left: Belin-Leprieur et Morizot, Editeurs, à Paris. Line engrav-

Lower end of Manhattan Island, seen from New Jersey, looking down the Bay. A remarkable array of towering church steeples.

#### 1851

277. [Type printed, pasted on mount:] NEW YORK CITY HOSPITAL, August 9, 1851. In lower right corner: STRONG SC. Wood engraving.

278. IRVING DANCES / To L. F. Harrison & Co. / PROPRIETORS OF IRVING BY H. B. DODWORTH NEW YORK, 6
ASTOR PLACE. Left: CROW, THOMAS
& Co., LITH. 37 Park Row, N. Y. In centre, view of Irving Hall, Irving Place and 15th St. Lithograph; in colors.

Music cover; title of the piece, composed hy Dodworth, scratched out. Date poorly printed; looks like 1851. Irving Hall erected 1860.

279. VIEW OF THE HUDSON RIVER / FROM FORT LEE. / New-York. Published by Emil Seitz, 233 Broadway. Left: From Nature and on Stone Right: by Chas. Gildemeister. Centre: Entered...1851, by Emil Seitz... In lower left corner: Gildemeister. Lithograph; with tint and colored.

New York sketchily indicated, Riverside Drive region shown without detail.

††280. NEW YORK / Published by GOU-PIL & Co. / NEW YORK — PARIS — LONDON — BERLIN. Left: PAINTED BY HEINE, J. KUMMER & DÖPLER. Right: ENGRAVED BY HIMELY. Centre: Entered...1851, by W. Schaus... Aquatint. S III: 893, no. 52.

Bird's-eye view. Towards Spuyten Duyvel and heyond the topography hecomes a bit distorted.

281. City Hall Park. FRENCH'S HOTEL, with street sign CITY HALL SQUARE on its wall, TAMMANY HOTEL, SUNDAY TIMES, TRIBUNE and CURRIER on the left. St. Paul's in the background. Bookhout Sc. Wood engraving.

From the "Illustrated American news," Aug. 23, 1851, p. 92.

282. VIEW OF THE PARK, FOUNTAIN & CITY HALL / N. Y. 1851. / 401. Left: LITH. & PUB. BY N. CURRIER, Right: 152 NASSAU ST. COR. OF SPRUCE N. Y. Centre: Entered...1851... Lithograph; colored.

Shows stages of the time. Iron railing around park, with iron gate-posts at south end. Signhoards on Park Row show firms: Bangs Brothers, W. P. Earle's Hotel (no. 19), Mason & Law (23), Hanford (29), etc.

283. HUMBUG'S / AMERICAN MU-SEUM / [On side of elephant:] HAVE YOU SEEN THE / [on side of balcony on which a number of negro minstrels:] CURI-OSITIES & ODDITIES OF GOTHAM & COUNTRY LIFE / POLITICS FASH-IONS GOSSIPS / [Underneath:] Admit-tance ONE Shilling. W. / Entered...1851 by Nagel & Weingartner... Lithograph. Drawn by Weingaertner? The suggestion of Bar-

Drawn hy Weingaertner? The suggestion of Barnum's Museum is obvious.

††284. National Guard 7th Regt. N. Y. S. M. / From the Original picture by Major S. M. / From the Original picture by Major Bötticher, in the possession of the 8th Co. N. G. / The principal heads from Daguerreotypes by Meade Brothers 233 Broadway N. Y. / New York. Published by Otto Bötticher, 289 Broadway. Left: On stone by C. Gildemeister, 289 Broadway N. Y. Right: Print by Nagel & Weingaertner N. Y. Centre: Fintered 1852 Lithograph: colored 5 Entered...1852... Lithograph; colored. S 139.

The regiment is parading in Washington Square.

††285. WHEN KOSSUTH RODE UP ##285. WHEN KOSSUTH RODE UP BROADWAY. Left: COPYRIGHTED, 1897, BY THE LADIES HOME JOURNAL. Right: ANDERSON KIRALY & CO. N. Y. Below, left: Louis Kossuth, the great Hungarian patriot, received / with cheers by 100,000 Americans upon his arrival in / New York on December 6th, 1851.; right: [Same in Hungarian.] Lithograph; in color in color.

285A. BROUGHAM'S LYCEUM on sign on building. Reproduction of pen drawing, mainly in outline, lightly shaded. Proof.

Somewhat like the cut in "Scribner's magazine," v. 4, 1888, p. 590, but on a slightly larger scale. Opened, 485 Broadway, says Stokes (111: 982) in 1850; hecame Wallack's Lyceum 1852. Became Broadway Theatre in 1865. (See no. 385.)

## 1852

†††286. NEW YORK. Left: PAINTED BY J. W. HILL. Right: ENGRAVED BY HIMLY [sic!]. / Printed by McQueen, London. Centre: Entered... 1855 by E. & G. W. Smith... Aquatint. S 144 reproduces the original drawing. This print is listed in Stokes (III: 714) as a later (2d) state with horizontal ruled lines added over the plate, but before the name of C. Mottram replaced. but before the name of C. Mottram replaced that of Sigmund Himely.

View from the east. Stokes places date of depiction at 1852.

287. GENIN'S NEW AND NOVEL BRIDGE, EXTENDING ACROSS BROADWAY, NEW YORK. Right: J. W. ORR N. Y. Wood engraving.

From "Gleason's Pictorial drawing room companion," for 1852. Shows Genin's, 214 Broadway, with the bridge leading across to St. Paul's.

288. THE OLD BREWERY AT THE FIVE POINTS N.Y. / As it appeared Decr. Ist 1852 previous to its being torn down by the Ladies' Home Missionary Socy. of the M. E. Church. Right: LITH. OF ENDICOTT & Co. N.Y. In right lower corner: C. Parsons '52. Lithograph; one tint. S III: 897 no. 105 897, no. 105.

289. CLINTON HOTEL, / NEW-YORK. / The Subscribers having taken the above named well-known hotel... / [8 lines] / OP-POSITE THE CITY HALL... / AND

1852. continued.

WITHIN A SHORT DISTANCE OF THE MOST PROMINENT PLACES OF MOST PROMINENT PLACES OF AMUSEMENT. / A. B. MILLER & CO. Picture of the hotel by LOSSING-BAR-RITT N. Y. Wood engraving.

Advertising page, numbered 24. According to the directory, C. & W. Leland ran this hotel at 3 and 5 Beekman until 1851/2, Abraham B. Miller 1852/3-

290. Picture of house with sign: DOD-WORTH. Left: LITH. OF SARONY & MAJOR N. Y. Above: GIFT POLKA, Underneath: Entered...1852... / SOUVE-NIR TO HIS PUPILS / BY / ALLEN DODWORTH / NEW YORK. Lithograph; colored

291. BROADWAY LOOKING NORTH AT GRAND ST. ENGRAVED ON COP-PER FOR THE SOCIETY OF ICONO-PHILES OF NEW YORK, BY WALTER M. AIKMAN 1905 FROM A PAINTING BY R. BOND 1852. (Society of Iconophiles. Series Ix, no. 2.) Line engraving. Copy of

†292. VIEW ON THE HARLEM RIVER. †292. VIEW ON THE HAKLEM RIVER, N. Y. / THE HIGHBRIDGE IN THE DISTANCE. Left: FROM NATURE AND ON STONE BY F. F. PALMER. Right: LITH. BY CURRIER & IVES, N. Y. Centre: Entered...1852, by N. Currier... Lithograph: colored.

High Bridge and its surroundings was for years a resort for Sunday outings. In the foreground, a low bridge with 7 squat stone piers and wooden railings. Near by, men angling from a boat. To the right, a house lettered DE GROOT by the side of a road winding invitingly into the woods.

293. PHALON'S / HAIR DRESSING ESTABLISHMENT, / IN THE ST. NICHOLAS HOTEL, NEW-YORK. Lower right corner: ROBERTS SC. Wood engraving.

A weaker impression of this engraving appears in "Gleason's Pictorial drawing-room companion" for Feb. 12, 1853, p. 112, with a grandiloquent description of the luxury and comfort of the establishment, the silver shaving utensils "with classic designs," the "clean bair-brush for every visitor," the "conversation, low, but cheerful" of "these artists," and so on. The title in "Gleason's" is INTERIOR VIEW OF PHALON'S NEW SALOON, IN THE ST. NICHOLAS HOTEL, NEW YORK.

Edward Pbalon, perfumer, appears in the directory

Edward Pbalon, perfumer, appears in the directory as at 517 Broadway, 1857/8-1859/60 and 1862/3-1863/4, and at 619 Broadway the intervening years.

"Phalon's Bathing and Hair Cutting Rooms, Frank-lin House, 197 Broadway, corner of Broadway and Dey St.," is indicated in a full-page advertisement, with a comic drawing calling attention to the "Chemi-cal Hair Invigorator," in Doggett's New York City Directory for 1849/50.

The Library bas also a lithographed picture of the St. Nicholas Hotel, issued 1852 or earlier, with the sign, PHALON, PERFUMER on the building.

294. Building with signs: STRAKOSCH PIANOS. / SARLES AND ADEY. / MU-SIC PUBLISHERS / 629. Left: LITH. OF SARONY & MAJOR, N. YORK. Above: METROPOLITAN POLKAS, / By Under-

neath: CHAS. MUELLER / ...New York,/ Sarles & Adey / ...629 BROADWAY... / Entered...1852... Lithograph; light brown

295. COLUMBIA COLLEGE / DEDI-CATED TO THE CLASS OF '52. / BY / HARVEY B. DODWORTH. / NEW YORK PUBLISHED BY H. R. DODWORTH & CO. 493 BROADWAY... Left: LITH. OF SARONY & MAJOR, N. Y. Below, over ornamental border: Entered...1852. Above, within border: OLD COLLEGE SYCAMORE SCHOTTISCH. Lithograph, in colors in colors.

View of College, down-town site. Complete, music and all.

296. CASTLE GARDEN SCHOTTISCH / NEW YORK, PUBLISHED BY JAQUES & BROTHER 385 BROADWAY Wm. HALL & SON 289 BROADWAY / Entered ..1852... Lithograph, colored; tint. SIII: 896, suppl. 89.

Without Lith. of G. W. Lewis 225 Fulton St. N. Y. The schottisch was composed by Wm. Dressler, published by Horace Waters, 333 Broadway, and music engraved by G. W. Ackerman. Complete, music and

## c. 1853

297. COLLAMORE HOUSE, / BROAD-WAY, / Corner Spring Street, NEW YORK, / G. M. PERRY AND WILLIAM PERRY, PROPRIETORS. In right lower corner: Wood engraving. HOWLAND.

297A. D. & J. DEVLIN CLOTHING WAREHOUSE / 33 & 35 John St. corner of Nassau / is conceded to be at the head of American Clothing. / Establishments. Wood engraving.

Here again, a cutting from an advertising page plays its part in reconstructing the pictorial bistory of a street.

Directory lists Daniel & J. Devlin, 1848/9-1853/4; before and after that, Daniel only (after 1854, 259 Broadway).

298. [Cutting from sale catalogue:] Oil painting marine, off Governor's Island, with view of the Fort, racing sloop, frigate, etc. 1234 × 878. Signed: "J. E. Butterworth."

Currier issued lithographs of clipper ships Nightingale (1854), by Charles Parsons, and Sweepstakes (1853), by F. F. Palmer, from paintings by Butterworth, and one of the Cutter Yacht 'Maria' (1852), F. F. Palmer del. J. Butterworth on stone.

299. PENITENTIARY BLACKWELL'S ISLAND. Line engraving.

ISLAND. Line engraving.

No inscription. Quite free in style, etching-like. Building apparently same in extent as in various other prints in the Library's collection, dating in the 'thirties and 'forties, and including Hinsbelwood's engraving after C. Burton, as well as the plate in Disturnell's "Guide to New York" (1836). J. F. Richmond, in "New York and its institutions" (New York, 1872), p. 531, says that the "Southern wing was begun soon after the purchase of the island in 1828, the central portion was next added, and the northern wings are the result of subsequent additions." According to King's "Handbook of New York City" (2d ed., 1893) the main building was erected in 1832 and the northern wing in 1858.

c. 1853, continued.

299A. ALMS HOUSE BUILDINGS, / Blackwells Island. In lower right corner: E R. Lithograph.

This small lithograph, evidently taken from a hook, is neither the one published in Valentine's Manual for 1847 (the text on p. 225 speaking of the huildings as "just completed") nor the one in the issue for 1853. All three are somewhat similar, and all taken from about the same spot.

#### 1853

300. VIEW OF THE PENITENTIARY BLACKWELL'S ISLAND, NEW ATHARBOR. Lower left corner: Lower right corner: MAJOR Sc. YORK HARBOR. Wade. Wood engraving.

From "Gleason's Pictorial panion," May 28, 1853, p. 337. Pictorial drawing-room com-

301. VIEW OF THE LUNATIC ASY-LUM AND MAD HOUSE, ON BLACK-WELL'S ISLAND, NEW YORK. Left lower corner: Wade del. Right lower cor-ner: PEIRCE Sc. Wood engraving. From "Gleason's Pictorial drawing-room com-panion," Feb. 19, 1853.

302. THE NEW ARMORY, CORNER OF WHITE AND ELM STREETS, NEW YORK. Wood engraving.

Soldier on guard wears the grenadier's bearskin headgear once so popular in militia circles. From "Illustrated News," New York, Jan. 15, 1853, p. 45. "When finished," says the text in that weekly, "this beautiful and stately huilding will he used as a receptacle for the artillery of the First Division of the New York State Militia." Its glories were foreshadowed in "Picture of New York in 1846," p. 74: "We are likely soon to bave a handsome building in place of the insufficient shanty that now cumbers the place." A cut from the "New York Herald" of Dec. 20, 1852, appears in Valentine's Manual for 1853, p. 139.

303. Public schools. Wood engravings by W. Howland, some bearing W. Momberger's W. Howland, some bearing W. Momberger's name as artist. The following schools: nos. 2, Henry St.; 4, Rivington St.; 11, 17th St.; 13, Houston St.; 18, 51st St.; 20, Chrystie St.; 21, Marion St.; 37, 87th St.; 43, 129th St.; 44, North Moore St.; 45, 24th St.; 47, 12th St.; 48, 28th St.; 49, 37th St.; 50, 20th St.; 56, 37th St.; 58, 19th St.; Hall of Board of Education, Elm St.

Marked in percil: "1853" (nos. 21, 44, 45) "1854"

Marked in pencil: "1853" (nos. 21, 44, 45), "1854" (nos. 4, 11, 37, 43, 48, 49, 50, 56, 58), "1855" (nos. 2, 18, 47), "1856" (nos. 13, 20).

Wood engraving by Lossing. School no. 16, 13th St.

Occurs on cover of 41st and 42d (1847-48) annual reports of the Public School Society of New York; also in the 39th (1845), as Public School no. 17, newly erected.

Front elevations. Schools no. 21, Marion St.; 24, Horatio St.; 32, 186th St.; 51, 44th St. Wood engravings.

Free Academy, Lexington Ave. and 23d St. Exterior view, W. Wade del., W. Roberts sc.; interior, drawing room, Koerner del., Richardson-Cox sc.; interior, chapel, W. Howland sc. Wood engravings.

304. View down Vesey St., looking west from Broadway, St. Paul's on the left. MOULTON, PLIMPTON, WILLIAMS & CO. / 12 VESEY-ST. communicating with 6 Barclay-St.

View down Barclay St., looking west from Broadway, Astor House on the left. MOULTON, PLIMPTON, WILLIAMS & CO. / 6 BARCLAY-STREET, COMMUNICATING WITH 12 VESEY-STREET. Wood engravings.

Advertisements paged 36 and 38. From "The Citizen and strangers' pictorial and husiness directory of the city of New York" (1853). The New York City directory places this firm at this address in 1853/4 and 1854/5. In these two pictures, also, no "keep to the right" rule seems to be observed by vehicles.

305. A group of wood engravings, mainly by Richardson-Cox, after drawings by Doepler, Wells, and others, from "Putnam's magazine" for 1853—viz: Liberty-Street, in process of re-building, 1852; Trinity Buildings, Broadway; Bank of the Republic; Mercantile Bank; Broadway Bank; Metropolitan Bank; Stores corner of Broadway and Rector Street; Stewart's Store, Chambers-street front; Stewart's Store, Broadway Front; Delmonico's Hotel; Taylor's Restaurant [the new building to be opened in May]; Prescott House; The St. Denis; Laying the Russ Pavement in Broadway, corner of Whitestreet; Church of the Divine Trinity, Broadway; Church of the Pilgrims, Union Square.

The Bank of the Republic, located at 2 Wall, corner of Broadway, is represented here also by a wood engraving, showing all of the building on the right side. It was prohably done ahout 1855. The engraver, N. Orr., appears in directory for 1850-56. After that it is N. Orr & Co.

306. THE ITALIAN OPERA AT CASTLE GARDEN. Centre: Entered... 1853 by Firth, Pond & Co... Lithograph, one tint. Possibly by Sarony.

Interior, seen from the stage.

307. VIEW OF THE AMERICAN MU-SEUM, BROADWAY, NEW YORK. Left: Chapin del. Right: Avery Sc. N. Y. Wood engraving.

engraving.

From "Gleason's Pictorial," Jan. 29, 1853. Sign on building: BARNUM'S AMERICAN MUSEUM; on ground floor: STINGER [instead of Stringer] & TOWNSEND 222 and EDWARD FOX; on next building: 214 / GENIN / HATS CAPS & UMBRELLAS / JENNY LIND RIDING HATS / ... Stage laheled KIPP & BROWN. Barnum was here during 1842-65. Jenny Lind's first appearance in the United States took place in Sept., 1850, the first ticket being sold for \$225 to Genin. He probably lost no time in producing the hat mentioned on bis signhoard. The engraver of this cut is Samuel P. Avery. The issue of "Gleason's" from which this picture is cut contained also engravings of the Entrance view, Interior view of First Grand Hall, View of the "Suliote Conspiracy," Representation of the "Happy Family," and Interior view of the lecture rooms. The building hurned down in 1865. See nos. 379 and 380 (note).

1853, continued.

308. New York. In centre, a VIEW FROM 

††309. New York Crystal Palace for the Exhibition of the Industry of all Nations. / This Building, constructed of Iron and Glass, is erected on Reservoir Square, in the City of New-York... / The Ground Plan of the Building forms an octagon, and is sur-Building forms an octagon, and is surmounted by a Greek cross, with a Dome over the Intersection. The extreme length and breadth of the building are each 365 feet Height of Dome to top of Lantern, 148 feet. Entire space on Ground Floor, 111,000 square feet. Galleries, 62,000 square feet. Whole area, 173,000 square feet or 4 acres. Left: Designed by Carstensen & Gildemeister 74 Broadway N. Y. Right: Lithography of Nagel & Weingärtner 74 Fulton St. N. Y. Centre: Entered...1852, by Theodore Sedgwick. Below: George J. B. Carstensen / & / Charles Gildemeister, / Architects. / Edmund Hurry, consulting Architect.; right: C. E. Detmold, Superintending Engineer. / Horatio Detmold, Superintending Engineer. / Horatio Allen, Consulting Engineer.; centre: Directors...Secretary...President... / Published by GOUPIL & Co. 289 Broadway New York. Within drawing, to left: Figures by Doepler. Lithograph. S III: 903, no. 190.

Among vehicles, a horse-car marked 6th Avenue 44th St. and a stage marked Broadway 48th St. Military (including detachment with high hearskin grenadier hats) appear, and two specimens of the "Bowery b'hoy," one wearing a fireman's helmet.

The Crystal Palace, says Stokes (III: 983) was erected 1853 and destroyed by fire 1858.

††310. NEW YORK CRYSTAL PALACE. / FOR THE EXHIBITION OF THE INDUSTRY OF ALL NATIONS. / THESE BUILDINGS CONSTRUCTED OF IRON AND GLASS, ARE ERECTED ON RESERVOIR SQUARE IN THE CITY OF NEW-YORK. THE GROUND PLAN OF THE MAIN PURING FORMS AND AND THE MAIN PURING FORMS AND THE P NEW-YORK. THE GROUND PLAN / OF THE MAIN BUILDING, FORMS AN OCTAGON, AND IS SURMOUNTED BY A GREEK CROSS, WITH A DOME OVER THE INTERSECTION. To left of title, DIMENSIONS: / MAIN BUILDING; to right: DIMENSIONS: / ADDITIONAL BUILDING. Left: F. F. PALMER, DEL. Right: LITH. & PUB. BY N. CURRIER, 152 NASSAU ST. N.Y. Entered...1853... Lithograph; light brown tint, colored. Horse-car lettered SIXTH AVENUE & 4TH ST.

Horse-car lettered SIXTH AVENUE & 44TH ST. Stage lettered the same, with FULTON FERRY.

††311. Interior View of the New York Crystal Palace for the Exhibition of the Industry of all Nations. / TAKEN ON THE FIRST OF DECEMBER 1853. / This Build-

... The extreme length and breadth ing.../...The extreme length and breadth of the Main Building is 419 feet 5 inches, the additional Building 451 feet 5 inches. Hight [sic.] to top / of Lantern 148 feet. Entire space on ground floor 157,195 square feet. Galleries, 92,496 square feet. Whole area 249,691 square feet, or 53/4 Acres. The first column of the Structure was raised on the 30th day of October 1852. The Firshibition column of the Structure was raised on the 30th day of October 1852. The Exhibition was inaugurated by the President of the United States on the 14th day of July 1853. / DIRECTORS. [25 names.] / New York, Published by GOUPIL & Co. 366 Broadway. / In red, a curved line: The Exhibition continues open during the Year 1854. Left: Carstenson & Gildemeister Architects 74 Carstensen & Gildemeister Architects, 74 Broadway N. Y. Right: Lithography of Na-gel & Weingaertner 143 Fulton St. N. Y. In lower right corner of drawing: Executed by Th. Benecke & A. Weingärtner. Lithograph; light brown tint.

††312. THE NEW YORK CRYSTAL
PALACE. / AND LATTING OBSERVATORY. / PUBLISHED BY CAPEWELL &
KIMMEL, 208 BROADWAY, N. Y. Left:
DRAWN & ENGRAVED BY Right:
CAPEWELL & KIMMEL. Centre: Entered...1853 by Capewell & Kimmel...
Below, right: PRINTED BY W. PATE.
Line engraving. S 141-a.
At left, behind the buildings on 424 St. sixt.

At left, behind the huildings on 42d St., rises the Latting Observatory, east of 6th Ave. In foreground, a horse-car, of the small-window type, lettered 6TH AVENUE 44TH ST., and a stage lettered BROAD-WAY 44TH ST.

313. THE NEW YORK CRYSTAL PAL-ACE. Centre: Engraved & Published by Capewell & Kimmel, 208 Broadway. Arched top; decorative border, enclosing allegorical and other figures. Line engraving.

314. A BEAUTIFUL REPRESENTA-TION OF THE NEW YORK CRYSTAL PALACE. Lower left corner: DRAWN BY S. WALLIN & W. WADE N. Y. Lower right corner: ENGRAVED BY J. W. ORR N. YORK. Wood engraving.

From "Gleason's Pictorial drawing-room companion," Jan. 1, 1853, p. 9. The extremely broadstriped trousers of the period are shown, there is a troop of hussars, and a horse-car with arched windows appears, as well as a stage.

315. View of New York from the south, showing the Battery, with Castle Garden separated from the mainland. Above, in centre, figure of an Indian; on the left: CRYSTAL PALACE; on the right: FRAN-CONI'S HIPPODROME. Over those, left, railway train; right, plowman. Left: Lith. of Chs. Magnus 22 N. William St. N. Y. Lithograph; colored.

Letterhead.

316. EXTERIOR VIEW OF THE HIP-PODROME, ON MADISON SQUARE, NEW YORK. Left: PURCELL. Right: PILLINER.—INTERIOR VIEW OF THE

1853, continued.

HIPPODROME, ON MADISON SQUARE, NEW YORK. Left: PURCELL. Wood en-

rokk. Lett: Funcelle. Wood engravings, both on same page, with text.
From "Gleason's Pictorial," June 18, 1853, p. 396
Eno Collection includes also reproduction of the exterior view, with title M. FRANCONI'S HIPPODROME (N. E. cor. Broadway & 23rd St.) 1853,
Stokes (111: 984) says: "Site N. W. cor. Broadway and 23d St. Erected 1853, demolished and Fifth Ave. Hotel begun on site 1856," and (111: 710): "the enterprise lasted only two seasons."

317. Above: FRANCONI SCHOTTISCH [trimmed off, excepting the very bottom of the letters]. Picture of the Hippodrome. Below: Entered...1853 by T. S. Berry... / COMPOSED FOR THE PIANO FORTE / and respectfully dedicated to the Visitors of the / HIPPODROME / BY / FRANK HARRIS. Left: ... Y & MAJOR N. Y. Right: 37½ Ct. All inscription below, exc. copyright line, trimmed off and pasted on mount. Lithograph; two tints.

318. HIPPODROME SCHOTTISCH. / Published by GEIB & JACKSON, 499 Broadway, N. York. Centre: Entered... 1853, by Geib & Jackson... Below, right: 38 Cents nett. Lithograph; light brown tint. S 141-b, note.

Interior of Hippodrome, with horses, camels, deer, and ostriches running around the ring, some with mounts, some witbout, some drawing chariots or sleds.

319. HIPPODROME POLKA / Composed for the / PIANOFORTE / BY VAN DER WEYDE. Notes only — PEARSON ENG'R. Front cover missing.

320. BIRDS EYE VIEW OF THE CITY AND COUNTY OF NEW-YORK WITH ENVIRONS. / NEW-YORK MIT UMGE-BUNG / in der Vogelperspective. Left: Druck & Verlag v. G. G. Lange in Darm-stadt. Right: Sold by Charles Magnus, 22 North William Street, New-York. Line engraving.

The 42d St. Reservoir and the Crystal Palace appear. Magnus first appears in the directory, 1852/3, as at 22 North William St., is not listed in 1853/4, and is placed at 12 Frankfort in 1854/5 and for over a dozen years after that.

#### c. 1854

321. The HUDSON / NEWYORK and BROOKLYN / FROM THE NAVY-YARD. Above, left: Ms. C. L. No. 1882. Line engraving.

Somewhat in the manner of H. J. Meyer's publications. Deals mostly with Brooklyn.

322. ASTOR HOUSE / (NEW YORK). Left: DRAWN AFTER NATURE. Right: For the Proprietor: HERRMANN J. MEYER. Below, left: Published for HER-MANN J. MEYER, 164, William-Str. NEW YORK.; right: Copyright secured... Line engraving.

See note to next item (no. 324).

323. PARK AND CITY-HALL / IN NEW-YORK. Left: DRAWN AFTER NATURE Right: For the Proprietor: HER-MANN J. MEYER. Below, left: Published for HERMANN J. MEYER, 164, William-Str. NEW-YORK.; right: Copyright secured ... Line engraving.

Iron fence and sphere-topped masonry posts.

This and the preceding were issued in "The Scenery of the United States" (New York: Appleton & Co., 1855). H. J. Meyer, according to the directory, was at 164 William during 1853-56.

324. GRACE-CHURCH / (NEW-YORK). Left: Aus d. Kunstanst. d. Bibliog. Instit. in Hildbn. Right: Eigenthum d. Verleger. Line engraving.

Shows the edifice at Broadway and 10th St., erected about 1846. The Bibliographisches Institut in Hild-hurghausen was founded by Joseph Meyer, whose son Herrmann J. was in New York during 1850-56, having established a branch of the Institute here. Opposite the church there is a tree surrounded by a circular iron railing.

325. UNION PARK. Right: Published by Chas. Magnus, 12 Frankfort St., N. Y. Lithograph; colored.

Letterhead. View looking south, showing the 13th St. reservoir. Park has iron railing. On 4th Ave., long cars with four horses. The Washington statue is not shown. Magnus at this address 1854-67.

326. Union Park, New York / From the Residence of D. Austin, Esq. Left: N. Calyo, del. Right: J. N. Gimbrede Sc. Centre: Engraved expressly for the artist. Line en-

graving.

Union Square from the north west, evidently taken from the house of David Austen (not Austin), placed by the directory at 31 Union Place, at Broadway and 16th St., during 1840-52. The Washington statue (given to the city in 1854) does not appear. The iron railing (1835-71) around the Park is there, as is the fountain (added 1842). The public reservoir in 13th St. near 4th Ave. appears as a double structure (two towers) with two turrets connected by a footbridge. Only one tower-like building appears in Burton's drawing (Bourne views, plate 17, 1830); Peabody views (plate 13, 1832, showing also the Washington Institute, and copied in Valentine's Manual for 1853 and elsewhere); "Family magazine" (New York), 1839; Valentine's Manual, 1844; Bachmann's bird'seye view of the city, 1849 (no. 237); the similar bird's-eye view in "Gleason's Pictorial" for May 15, 1852; the Bornet lithograph of 1850; and the view of Union Park issued by Magnus about 1854 (no. 325).

This reservoir, says Stokes (III: 976), was begun

Union Park issued by Magnus about 1854 (no. 325).

This reservoir, says Stokes (111: 976), was begun 1829, added to 1832, further enlarged 1837. Reports of the Board of Aldermen 1849-55 throw no light on the matter. A. E. Costello ("Our firemen," New York, 1887, p. 311-312) cites a report by the Common Council's Committee on Fire Department (1830) that there was "erected a stone tower, 44 feet in diameter and 27 feet high" and that there was "in course of construction an iron tank of 43 feet diameter and 20 feet high." But this apparent explanation of Calyo's two towers is nullified by this passage in Edward Wegmann's "Water-supply of the city of New York." (New York, 1896, p. 16): "This was the beginning of the public water-works of the city... The water was pumped...into a cast-iron tank, enclosed by an octagonal stone building having a height of 27 feet above the surface of the street. The tank had a diameter of 43 feet, a beight of 20½ feet." So the puzzle remains unsolved.

Various buildings on 4th Ave. and on 14th St.,

Various buildings on 4th Ave. and on 14th St., in this print, differ from those in the Bachmann view above referred to. Calyo appears in the directory 1839-55; J. N. Gimbrede was working in New York in the 'forties and 'fifties.

#### 1854

†327. FIREMEN'S HALL. / NEW YORK. / ERECTED A D 1854. On left side of title, names of members of Committee on Fire Dept.; on right, Building Committee from the Board of Representatives, architect, etc. Left: LITH. OF ENDICOTT & Co. N. Y. Lithograph; colored.

There is also a picture of this building in Valentine's Manual, 1856, with descriptive text.

328. FRANCONI'S HIPPODROME... PROGRAMME...

No illustration. In ink: "1854."

329. THE FIREMAN'S QUADRILLE. View of the Crystal Palace, before which a large crowd. Flames beyond, against sky. Entered...1854 by S. C. Jollie 300 Broadway ... Lithograph; in color.

Music title, and first page of composition by Jullien, "descriptive of the Annual Parade...the approach of night...the alarm of fire...the rattle of engines... the elemental war..and the VICTORY." The dedication is signed in autograph by Jullien, who was on tour here, and whose somewhat spectacular methods as a conductor were caricatured by F. O. C. Darley in "Harper's magazine." A few years afterward, the Crystal Palace itself was destroyed by fire.

330. A group of wood engravings, mainly by Richardson-Cox, after drawings by Wells, D. C. Hitchcock and others, from "Putnam's magazine" for 1854—viz: City Hall: Lafarge Hotel; Front of Metropolitan Hall; Broadway Theatre; Interior of Castle Garden (with a later exterior view, woodcut, on same mount); Fifth Avenue, corner Fifteenthstreet; Corner of Fifth Ave. and Tenth-street; Fifth Avenue, corner Twelfth-street; Hippodrome.

The Castle Garden interior (left: C. E. D.—evidently C. E. Doepler; right: B. & E. Sc.) appears also, with title Interior of Castle Garden in former times, in "New York illustrated," issued in conjunction with a strongly self-laudatory advertisement, by "Emerson's United States magazine." The latter absorbed Putnam's in 1857, and itself ceased publication in Nov., 1858.

331. Fraunces' Tavern. Etched by Wm. Sartain for the Sons of the Revolution / The Society of the Sons of the Revolution. Insti-tuted Feb. 22nd 1876. / Reorganized in the Long Room Fraunces' Tavern, Dec. 3rd 1883. Etching.

a. Before letters. Signed in pencil.

b. As described.

Evidently copied from the lithograph in Valentine's Manual for 1854. Shows four stories and attic; later pictures show five stories and flat roof. S. Hollyer's etching has only two stories and attic, and a curb

332. RESIDENCE OF ABRAHAM VAN NEST ESOR. / Bleecker Street between Charles & Perry Streets. Left: Lith. G. Hay-ward 120 Water St. N. Y. Right: for D. T. Valentine's Manual 1854. Lithograph; pale blue tint.

**PANORAMIC** VIEW OFBROADWAY, NEW YORK CITY, COM-MENCING AT THE ASTOR HOUSE. [Repeated under each one of the three pictures on this sheet.] Centre cut: H. Bricher sc. Names of buildings printed underneath. Names of buildings printed underneath. Right: For description, see page 173. Wood engraving.

From "Gleason's Pictorial," March 18, 1854, p.

††334. PANORAMA OF MANHATTAN ISLAND. / CITY OF NEW YORK and EN-VIRONS. / Published by GOUPIL & Co. 366 Broadway New York. Left: Drawn from Nature & on Stone, by John BORNET. Right: Print by Nagel & Weingärtner N. Y. Centre: Entered...1854 by Nagel & Weingärtner... Under picture, names of buildings and other points of interest, among them High Bridge, Carmanville, N. Y. Arsenal 3. Av., Latting Observatory, Crystal Palace 40-42 St., Madison Square Hippodrom [sic1], Philadelphia & Newark Rail Road, New Cath. Church 3d. St., Washington Market, Museum, Morris 3d. St., Washington Market, Museum, Morris Canal, Light House, Castle Garden. Lithograph; colored. S 111: 894, suppl. 56.

Bird's-eye view from the south west, from the Bat-tery to heyond High Bridge, and over Long Island. Hohoken and environs especially well drawn, hoth as to topography and individual buildings.

Schools, 1854. See no. 303.

# 1855

††335. NEW YORK. / Published by L. W. Schmidt, 191 William St. New-York. Left: Drawn from nature & on stone by J. Bachman. Right: Print of A. Weingärtner's Lithy, N. Y. Centre: Entered... 1855... Above title, names of 8 places and buildings, from Jersey City to Brooklyn. Lithograph; light brown tint. S III: 894, suppl. 57.

A particularly interesting view of Governor's Island in foreground.

††336. NEW YORK, 1855. / FROM THE LATTING OBSERVATORY. / Respectfully dedicated to the Citizens of the United States by the Publishers, Smith, Fern & Co., 340 Broadway, New York. Left: B. F. SMITH JUN. DEL. Right: W. WELLSTOOD SC. Line engraving. S 145.

Bird's-eye view, with the 42d St. reservoir and the Crystal Palace prominent in the foreground. Harbor and Staten Island in the distance.

††337. Sleighing in New York. / Published by Emil Seitz, 413 Broadway N. Y. Composed and lith. by Th. Benecke. [Copyright 1855] Printed by Nagel & Lewis, 122 Fulton St. N. Y. All margins trimmed off; title taken from S III: 898, suppl. no. 117. Lower left corner: T. Benecke N. Y. / 55. Lithograph: colored graph; colored.

A scene on Broadway, looking over at EXCHANGE and BARNUM'S MUSEUM, band playing on hal-

1855, continued.

cony of the latter. One horse, two horse and six horse sleighs. Interesting details of costume, sleigh construction and decoration, harness (including belled straps), and billhoard. There is also a policeman of this "cap and star" period.

Style evidently based on German models.

Schools, 1855. See no. 303.

#### 1856

338. City Hall Park fountain, seen from the east. Iron park fence; beyond, buildings on west side of Broadway, one with sign LYNDE JENNINGS & Co. / JENNINGS & Co. TAILORS. In lower left corner: P. Wood engraving.

Top of Astor House seen at left. Jennings & Co. not in directory 1850-65, hut W. T. Jennings, tailor, is placed at 231 Broadway in 1855 and 1857. P may stand for Isaac G. Pesoa, wood engraver, who first appears in the directory for 1857/8. This print appears to electroped pears to he a letterhead.

339. EVERETT HOUSE, / NORTH SIDE OF UNION SQUARE. / [3 lines.] / ... House is now open... / CLAPP & JOSLIN. Above, picture of the hotel, with C. EYTINGE DEL. in lower left corner, and FAY in lower right. Wood engraving.

Advertising page, numbered 309. Stage-coach before hotel, F. A. HEGEMAN sign over store on ground floor. H. D. Clapp was here 1855-60.

340. THE VERY LAST POLKA. / BY FRANCOIS BERNARD. / NEW YORK. / PUBLISHED BY WILLIAM HALL & SON 239 BROADWAY. / J. W. HERBERT & Co. MONTREAL. Left: Lith. of Sarony N. Y. Right: 38 Cts Nett. Lithograph; two tints.

Music title, showing street scene by moonlight, with carriages driving about in apparent disregard of rules of the road. William Hall & Son at 239 Broadway 1849/50-1850/59, according to directory. Sarony & Major to 1853/4, Sarony & Co. to 1856/7, Sarony, Major & Knapp to 1863/4.

341. Building on S. E. corner of Fifth Ave. and 42d St.; corner of Reservoir appears at right. In right corner: ANDERSON. Wood engraving. Below, in type print: FOR SALE ON MODERATE TERMS / THE / Block of Dwelling Houses upon Murray Hill. [Preof Dwelling Houses upon Murray Hill. [Fre-ceding lines partly erased and covered with lettering inked by hand: "HOUSE OF MAN-SIONS."] / FIFTH AVENUE, OPPOSITE THE CROTON RESERVOIR. / DE-SIGNED BY ALEX'R DAVIS, AND ERECTED BY GEO. HIGGINS, ESQ. Underneath, 28 lines, in double columns, describing this block containing "eleven independent" cribing this block, containing "eleven independent dwellings."

Change of lettering to "House of Mansions" occurs also on other impressions, in the New York Historical Society and The New York Puhlic Lihrary. The latter institution has a copy of "Rural residences" (1837) hy A. J. Davis, with an inserted copy of this circular, with the same change, probably hy Davis himself, as are also no doubt the additions sketched in on the cut hy hand,—extra cupolas, etc.—in hoth that and the present (Eno) copy. The block of

houses does not appear on the Smith-Wellstood view of the city in 1855, and was probably erected about 1856 (1855, says Stokes, III: 941). A lithograph, from which this present wood engraving may have heen copied, is listed as S 148-h. It is prohably the one used in connection with the auction sale of the four southerly dwellings in the block advertised Oct. 4, 1859. The Rutgers Female Institute (from 1867, Rutgers Female College) moved into the northern part of this row ("purchased at cost of \$60,000," says the New York Times of June 18, 1860). From 1861 to 1863 the address was 435-439 Fifth Ave., after that 487-491. The difference is explained by a resolution adopted Dec., 1863 by the Aldermen and Councilmen, "that Fifth Avenue be renumbered immediately." After 1885 the College was in 55th Street.

The present woodcut appears also in the "Celebra."

The present woodcut appears also in the "Celebration of the twenty-fifth anniversary of the Rutgers Female Institute" (1864).

342. KING'S COLLEGE 1756-1784 -- CO-342. KING'S COLLEGE 1756-1784—CO-LUMBIA COLLEGE 1784-1857 / EN-GRAVED FOR THE SOCIETY OF ICONOPHILES, 1907. Series 1x, no. 7. Left: ENGRAVED BY W. M. AIKMAN. Right: FROM A PHOTOGRAPH.

Right: FROM A PHOTOGRAPH.

Shows the old building, near Murray St., whence the College removed to Madison Ave. in 1857. Although there are some added figures, this engraving agrees with the photograph by L. E. Walker.

Among the pictures preserved by Mr. Eno are two wood engravings, cuttings from "Harper's magazine" for Nov., 1884, illustrating the Madison Ave. huilding. One (by E. H. Del'orme from a photograph) shows the interior of the library, the other (from a drawing by C. Graham), an exterior view of a bit of an old and a new huilding on that site.

343. THE BROADWAY TABERNACLE. / in Anniversary Week. Centre: LITH. OF SNYDER, BLACK & STURN, 92 WIL-LIAM ST. N. Y. Lithograph.

Interior view, speaker on platform, crowded auditorium. Building on Broadway, at Catharine Lane, finished in 1836; last service held there in 1857. Snyder, Black & Sturn at this address 1856-71.

Schools, 1856. See no. 303.

#### 1857

††344. NEW-YORK / Winter Scene in Broadway. Scene d'Hiver dans Broadway. / New-York — Published by M. KNOEDLER, 366, Broadway — 1st. October 1857. Left: PAINTED BY H. SEBRON. Right: ENGRAVED BY P. GIRARDET. Below, left: Berlin—Verlag von Goupil & Cie.; right: Imprimé & Publié par Goupil & Cie. Paris— London. Mixed engraving, partly aquatint; colored. S III: 898, suppl. no. 121.

Among laheled huildings are (lettering as given): CEINESE BUILDINGS / BUCKLEYS and PEF-SCOTT HOUSE. Firemen running with a handpower engine, a six-horse stage, on runners, of the BROADWAY LINE, three men in Chinese dress hearing placards advertising BARNUM, and two army

officers enliven the scene.

officers enliven the scene.

This view looks down Broadway from just above Spring Street, where the Prescott House was at no. 531, on the corner. "The Chinese Rooms, 539-541," 1911, p. 211), "opened 1851...in 1852 it hecame the Broadway Casino and in 1853, Buckley's Minstrel Hall. As the Melodeon Concert Hall (1858-1861) it hecame notorious. Rehuilt...and opened 1865 as Barnum's New Museum." (See 380.)

The Library has a photograph of the original painting in the Musée de Rouen, with typewritten label,

1857, continued.

"Lower Broadway, N. Y., 1855." The painter, Hippolyte Victor Valentin Sebron (1801-79), was in this country in the fifties.

345. CEREMONIES of DEDICATION of the WORTH MONUMENT. / (Nov. 25, 1857.) Right: A. Weingärtner's Lithy. N. Y. Lithograph; light brown tint. S 148-a.

Same, colored.

Besides picturing Madison Square, seen from the west, this lithograph shows military uniforms of the day, Freemasons, Knights Templar, carriages, and banners inscribed STRENGTH, FAITH, etc. Rather well drawn, with some spirit. The print was published in "Reports on the erection of a monument to the memory of W. J. Worth, by the Special Committees of the Common Council of the City of New York" (New York, 1857).

345A. THE MIDDLE DUTCH CHURCH, ON LA FAYETTE PLACE, / DEDI-CATED MAY 9, 1839. Left: WHITNEY-JOCELYN Sc. Wood engraving.

A plate from a book. About 1857. The firm of Whitney & Jocelyn is listed in the directory only during 1855/6-1857/8; before that, it was Whitney, Jocelyn & Annin.

#### 1858

346. Two circular and eight hexagonal pictures, with the same border design. Apparently cut from a large sheet. Lettered (circular): DISTRIBUTING RESERVOIR / Capacity 20,000,000 gallons; VANDERPOEL & SMITH'S VARNISH FACTORY.; (hexagonal): SOCIETY LIBRARY; PRESBYTERIAN CHURCH / University Place; HALLS OF JUSTICE; ASTOR LIBRARY; TRINITY CHURCH; ST. PATRICK'S CATHEDRAL; 1st. REFMD PRES. CH.; STATE ARMS. Lithographs.

Astor Library shown in its original single building, opened 1853; second one was opened Sept. 1, 1859. Vanderpoel, Smith & Co. appear in directory 1852/3-1857/8; Vanderpoel & Smith in 1858/9.

347. JOHN W. QUINCY / 98 William St. / Corner of Platt Street / NEW YORK. / CUT NAILS, SPELTER, Banca Tin, Rail Road Spikes / AMES SHOVELS AND SPADES. / &c. / ALSO; TO ORDER HORSE RAKE WIRE. TELEGRAPH WIRE, HOOP IRON, ROUND & SQUARE IRON UNDER 9/16 INCH. &c. &c. On either side, more goods named; left: PIG IRON / [8 more lines]; right: OILS / [8 more lines]. Left: LITH. OF ENDICOTT & Co. N. Y. Lithograph; grayish tint with printing in red, off register.

Quincy was at no. 98 during 1856-77, according to directory. Endicott was in New York at the same time. At left of picture appears part of no. 100 William St., with signboard advertising pens. Myer Phineas dealt in pens there 1856-59.

348. VIEW OF LILIENDAHL'S FINAL PIECE, SEPT. 1ST. 1858. Left: Lith. of Sarony, Major & Knapp, 449 Broadway, N. Y. Lithograph; one tint.

From Valentine's Manual, 1861. Firework picture, showing City Hall without cupola, which, says Stokes

(III: 587), was destroyed Aug. 18, 1858, by "a fire, resulting from a display of fireworks on the roof, during the celebration commemorating the laying of the Atlantic Cable."

349. THE PALACE GARDEN / (WITH ACCOMPANIMENT OF SINGING BIRD.) / ENTERED...1858 BY E. A. DAGGETT... / Performed at the PROMENADE CONCERTS with the greatest success. Lithograph; in colors. Possibly by Sarony.

Pencil note: "14th St. Near 6th ave. '9th Reg. Armory site.' "

††350. BURNING OF THE NEW YORK CRYSTAL PALACE, / on Tuesday Oct. 5th. 1858. DURING ITS OCCUPATION FOR THE ANNUAL FAIR OF THE AMERICAN INSTITUTE. NEW YORK PUBD. BY CURRIER & IVES, 152 NASSAU STREET. Left: CURRIER & IVES, LITH. N. Y. Lithograph. SIII: 903, suppl. 195.

Item 2060 from auction catalogue, with note: Piece missing and replaced by drawing, excessively scarce.

Prominent in picture are firemen with hand-pumps and hose carriage.

#### 1859

351. THE DINING-ROOM OF THE FIFTH AVENUE HOTEL, ON MADISON SQUARE.—LADIES' DRAWING-ROOM IN THE FIFTH AVENUE HOTEL.—EXTERIOR OF THE FIFTH AVENUE HOTEL ON MADISON SQUARE NEW YORK. Wood engravings.

From "Harper's weekly," Oct. 1, 1859, p. 32, 33. Text on p. 34 deprecates the expensive furnishing, rosewood, brocatelle, and what not, as well as the inordinate bragging about our hotel life, which "is nothing but a sort of barbaric splendor."

††352. Bird's-eye view of New York. Inscription around circumference. At top: NEW-YORK AND ENVIRONS. Names of places — ASTORIA, GREENPOINT, etc. — around sides. Below, left: Drawn from Nature on Stone by Bachman.; right: Printed by C. FATZER 216 William St. N. Y.; centre: Published by BACHMAN No. 73 Nassau St. N. Y. / Entered...1859... Lithograph; in color.

353. BROADWAY THEATRE — 1859. Left: Lith. of Sarony, Major & Knapp, 449 Broadway, N. Y. Right: for D. T. Valentine's Manual, 1861. Lithograph; one tint.

"Site: 326-330 Broadway. Erected 1846-7; ... demolished 1859... Shown in Man. Com. Coun., 1865, p. 588." — Stokes III: 982.

354. BROOKLYN. BIRD'S EYE VIEW of the CITY of NEW YORK. WILLIAMS-BURG. / Entered...1859 by J. Bachmann... Left: Drawn from Nature & Lith. on Stone by J. Bachmann. Right: Published by C. MAGNUS & Co., 12 Frankfort St., N. York. Lithograph; colored.

Much of Brooklyn shown in foreground. In the distance, New Jersey's shore is carefully outlined.

#### c. 1860

355. ST. NICHOLAS HOTEL, BROAD-WAY, NEW YORK. / TREADWELL, ACKER & Co., PROPRIETORS. Lower right corner: LESLIE Sc. N. Y. Wood engraving.

Omnihus marked BROADWAY / SOUTH FERRY.

Directory places John P. Treadwell at 515 Broadway 1859/60-1862/3. In a wood engraving in "Gleason's Pictorial" for 1853 this hotel has not as long a front, by a dozen windows, as in the present print, which shows the huilding extended northward to the next corner.

†††356. Panorama of the west side of Broadway, from no. 1, Bowling Green, to a few houses above Dey St. Four pieces joined end to end. Lettering in pen-and-ink below, indicating streets and buildings, among latter "ATLANTIC GARDEN," "STEVENS HOUSE," "ALDRICH COURT," "OLD CITY HOTEL" (the building itself, occupying the block between Thames and Cedar Sts., lettered "SWIFT & Co.") "EPANKLIN" HOTEL." Lithograph; colored. Pyne sale catalogue 178 (about 1858?).

catalogue 1/8 (about 1858!).

S III: 980: "Stevens House, 25-27 Broadway, 1
Morris St. Opened by Joseph and Lorenzo Delmonico
1846. Opened as Stevens House 1856..." Stevens
House listed in directory 1858/9-1878/9, hut John
O'Grady is at this address ("hotel") in 1856/7, and in
Disturnell's "Picturesque tourist" (1858) there is an
advertisement of the "Stevens House, John O'Grady,
proprietor," with woodcut showing two huildings
laheled DELMONICO. (For picture of Delmonico's
see no. 305, 1853.)

The City Hotel is pictured \$ 125 (1839-41), and

see no. 305, 1853.)

The City Hotel is pictured S 125 (1839-41), and in nos. 137 (1831), 145 (1832) in the present list. Stokes (111: 689) says: "The huilding was probably demolished 1849...and a block of stores erected on the site." The huilding as it appears here is different from that of the old City Hotel. Henry Swift & Co., "grocers," are first placed here (117 Broadway) hy the directory in 1860/61; in 1866/7 the address is 166 Pearl.

In the present print the Soldiers' (Martyrs') Monu-

In the present print the Soldiers' (Martyrs') Monument appears in Trinity churchyard. That, according to Morgan Dix's "History of the parish of Trinity Church" (New York, 1906, part 4), was "completed and put in position" in the early part of 1858, "opposite Pine St., on the line on which the proposed extension of Alhany St. was to have heen carried out." And so the street was not run through the churchyard. yard.

All of this fixes the date at ahout 1860.

This interesting lithograph is similar to the Jones-Newman publication (no. 222, 1848), hut more free in drawing, and with pedestrians and vehicles dotting

## 1860

357. THE OLD BOWERY THEATRE, 1860. Left: Lith. of Sarony, Major & Knapp, 449 Broadway, N. Y. Right: for D. T. Valentine's Manual, 1863. Lithograph; two tints.

"Erected on site of Bull's Head Tavern as New York Theatre 1826, destroyed by fire 1828, 1836, 1845, and rehuilt; became Thalia Theatre 1879..." — Stokes III: 982.

358. HOUSE OF REFUGE, RANDALS ISLAND, N. Y. 1860. Left: Drawn by G.

Ilayward, 171 Pearl St. N. Y. Right: for D. T. Valentine's Manual, for 1860. Lithograph.

In pencil: "Proof on thick paper." Eno Collection also includes a wood engraving, Hayes sc. after A. C. WARREN (p. 92 of "Illustrated New York and Brooklyn") showing the near shore, with a horse-car, the river with an excursion steamer SYLVAN SHORE, and the island heyond. Lettering: HOUSE OF REFUGE — RANDALL'S ISLAND — REACHED BY FERRY, FOOT OF 122D STREET.

359. IVARD'S ISLAND BUILDINGS, N. Y. 1860. Left: Drawn by G. Hayward, 171 Pearl St. N. Y. Right: for D. T. Valentine's Manual, for 1860. Lithograph; one tint.

In pencil: "Proof on thick paper."

## 186-?

360. BIBLE HOUSE, / Astor Place, Ninth-street, Third and Fourth Avenues. In lower left corner: W. ROBERTS, SC. N. Y. Wood engraving.

Apparently taken from an annual; list of missions and churches on hack. Horse-car with Gothic windows, and a stage, appear on Fourth Ave. Roherts is listed in the directory 1847-63.

361. NEW YORK. Left: J. H. BUF-FORD & SONS LITH. BOSTON, MASS. Above: GEMS OF ART. Lithograph; light brown tint.

An indefinitely sketchy view of the city, from the opposite, apparently the Brooklyn, shore.

361A. Above, within picture: VAN AMBURGH & CO's GREAT GOLDEN CHARIOT. Below, under picture: PASSING UNION SQUARE, NEW YORK. / WEIGHT 6000 LBS. — COST \$7000.00. Centre: ENDICOTT & CO. LITH. 59 BEEKMAN ST. NEW YORK. Lithograph; in color

Looking north from south of the Washington monument (1854) around which the chariot — a handwagon, and not the one pictured in no. 210 (1846) — is passing. Stages on Fourth Ave; Everett House heyond. Union Square enclosed by iron railing.

Barnum joined with the Van Amhurgh Menagerie in 1867, and their huilding at 539 Broadway was burned in 1868. That fixes the date of this print in the early sixties.

in the early sixties.

## 1861

††362. THE MOUTH OF THE HUD-SON. / FROM THE ORIGINAL PAINT-ING PRESENTED BY CITIZENS OF NEW YORK. To His Royal Highness The Prince of Wales To Whom this Engraving is by Permission Respectfully Dedicated. Entered...1861... Left: PAINTED & is by Permission Respectfully Deducated. /
Entered...1861... Left: PAINTED &
ETCHED BY GEO. L. BROWN. Right:
FINISHED BY A. H. RITCHIE. Centre:
NEW YORK PUBLISHED BY GEO.
WARD NICHOLS & GOUPIL & Co. (M.
KNOEDLER, SUCCR.) 772 BROADWAY.
Below, left: PARIS, GOUPIL & Co. /
Printed by Ritchie & Co.; right: LONDON,
COINAGHI & Co. Etching and line en-COLNAGHI & Co. Etching and line engraving.

The city seen from the New Jersey shore.

362A. IRVING DANCES. See 278.

#### 1862

†363. THE BILL-POSTERS DREAM / CROSS READINGS, TO BE READ DOWNWARDS. / BOSS & TOUSEY, GEN'L AGENTS, 121 NASSAU ST. NEW YORK. Left: Derby del. Centre: Entered ... 1862... by B. Derby. Lithograph; the posters colored in part.

posters colored in part.

Although this is not a view, the posters which thickly cover the wall beside which the bill-sticker lies sleeping, give some idea of what was going on in New York at the time. Among the announcements are: Barnum's Museum, Miss Cushman at the Winter Garden, Brandreth's Pills, Fernando Wood for Mayor, Laura Keene's Theatre, Edward Everett's address at the Academy of Music for the Mount Vernon Fund, Ethan Allen to run on the Fashion Course, Central Park Skating Pond. The posters are arranged in such juxtaposition that on following the direction to "read downward" one gets combinations which place prominent people in peculiar positions, and likewise illustrate methods of the contemporary humorist.

††364. CENTRAL-PARK, WINTER. / THE SKATING POND. / NEW YORK, PUBLISHED BY CURRIER & IVES, 152 NASSAU ST. Left: CURRIER & IVES, LITH. N. Y. Right: C. PARSONS, DEL. Centre: ENTERED...1862... In lower left corner: L. W. A. Lithograph; in color and colored.

Some of the men in this picture wear more or less luxuriant side whiskers, and the male costume includes such specialties as shawls, trousers with exceedingly large checks, cape cloaks, and a diversity of headgear—high hats, Scotch caps, low fur caps without peaks, and the peculiar round, low derby-like hat of the day, with flat brim.

†365. CENTRAL PARK, THE LAKE. / NEW YORK, PUBLISHED BY CURRIER & IVES, 152 NASSAU ST. Centre: Entered...1862... Lithograph; colored.

366. CENTRAL PARK / ALBUM / 1862.

/ Printed by J. Rau, 381 Pearl St. N. Y. /
Entered...1862 by G. W. Fasel... Left:
Drawn from Nature by G. W. Fasel. Right:
New York. Embossed: BIRCHETT
BROTHERS / SOLE AGENTS / 85 NASSAU ST. NEW-YORK. Lithographs; light
brown tint. Title-page and twelve plates.
Each one of the latter has title followed by
PRINTED BY J. RAU, 381 PEARL ST.
N. Y., and on left: From Nature by G. W.
Fasel,—right: Lith. by G. W. Fasel & E.
Valois; copyright notice and embossed stamp
as on title-page. The plates are numbered
over right upper corner. The titles are:
VIEW FROM THE 6th. AV. ENTRANCE;
II. VIEW OF THE LAKE AND RAMPLE
[sic] / LOOKING EAST; III. VIEW
OF THE LAKE, IRON BRIDGE AND
ISLAND. / LOOKING NORTH; IV.
VIEW OF THE LAKE AND TERRACE.
/ LOOKING SOUTH; V. VIEW OF THE
LAKE, / LOOKING WEST; VI. VIEW
OF THE ARBOR ON THE EASTSIDE
NEAR 5TH. AVENUE; VII. VIEW OF
THE ENTRANCE OF THE CAVE AND
STONEBRIDGE; VIII. VIEW OF THE

CAVE FACING THE LAKE; IX. VIEW OF THE BRIDGE AT THE OUTLET OF THE SPRING; X. VIEW OF A RUSTIC BRIDGE AND HOUSE; XI. SOURCE OF THE SPRING IN THE RAMPLE. [sic!]; XII. ARBOR IN THE RAMBLE WITH TERRACE IN THE DISTANCE.

367. BLACKWELLS ISLAND, EAST RIVER. / FROM EIGHTY SIXTH STREET, NEW YORK. / New York, Published by Currier & Ives, 152 Nassau St. Left: F. F. PALMER, DEL. Right: LITH. CURRIER & IVES, N. Y. Centre: Entered ...1862... Lithograph; colored.

#### c. 1864

368. FAIRBANKS & CO / 252 BROAD-WAY / NEW YORK. Picture of the building, with sign-boards of the firm. Philadelphia, New Orleans and Baltimore addresses of the firm run up and down on right and left. Lithograph.

Directory places this firm at 252 during 1863/4-1871/2; before that at 189 Broadway, later 311 Broadway.

369. STATE STREET, NOS. 16-19, ABOUT 1864 / ENGRAVED FOR THE SOCIETY OF ICONOPHILES, 1907. Series IX, no. 8. Left: ENGRAVED BY W. M. AIKMAN Right: FROM A PHOTO-GRAPH. Line engraving.

On no. 16, at the right, is seen part of a sign of a recruiting station, and a bill offering \$800 BOUNTY.

# 1864

370. THE VARIAN TREE IN BROAD-WAY, / betw. 26th & 27th Sts. 1864. Left: LITH. OF MAJOR & KNAPP, 449 BROADWAY, N. Y. Right: FOR D. T. VALENTINE'S MANUAL, 1864. Lithograph; in color.

371. In pencil: "HARRY HILL'S / 26 E. HOUSTON ST. IN 1864." Water color.

††372. MARTEL'S NEW YORK CENTRAL PARK. / RESPECTFULLY DEDICATED TO THE PARK COMMISSIONERS. Left: PUBLISHED BY THE CENTRAL PARK PUBLISHG Co. 720 BROADWAY, N. Y. Right: LITH. OF HENRY C. ENO, 37 PARK ROW, N. Y. right: H. Geissler.; centre: Entered...1864 ... Lithograph; light brown tint. S 151.

Bird's eye view, taken from about the junction of 5th Ave. and 59th St., those two thoroughfares running off diagonally to left and right.

## c. 1865

373. FRAUNCES' TAVERN. Sign on the building, on each of the two sides: WASHINGTONS HEADQUARTERS. One-horse, two-wheeled truck in foreground. Line engraving; sky ruled.

The tavern a five-story building with flat roof.

# GERMAN AMERICAN INSURANCE CO. Chromo-lithograph.

On the hack, in pencil: "From the collection of Peter Gilsey."

This advertisement takes its place modestly beside the more important prints, as something that one might, at first thought, not expect to find there. But also one would hardly expect to find such a subject among the works of the poet-painter Cranch. Beside which, the scene depicted is one of some interest. All of which combines to make this an amusing contribution, at least, to the iconography of the city.

# 1865

374. City Hall. THE OBSEQUIES OF ABRAHAM LINCOLN. Pictorial title, frontispiece portrait of Lincoln by J. ROG-ERS (line engraving), and five pages containing message from the mayor, dated April 15, 1865, and resolutions of the Common Council, with woodcut pictures of Lincoln's birthplace and home, the White House and Capitol at Washington, and the New York City Hall "draped in mourning."

375. BIRDS EYE VIEW OF NEW YORK AND ENVIRONS. / Demorests Monthly Magazine 1877. Centre: Entered... 1865 by Kimmell & Foster... Right: Engd. & Printed by Kimmel & Voigt N. Y. Line engraving.

This 1865 plate was given a semblance of "up-to-date-ness" by the addition of the Brooklyn Bridge.

376. Broadway in 1865 / Society of Iconophiles / 1909. Left: Etched by S. L. Smith Right: From a photograph. (Series XI, no. 1.) Etching.

†377. CENTRAL PARK. / [Summer.] Published by Edmund Foerster & Co. 15 North William St. N. Y. Left: John Bachmann, Del. Right: J. Bien, Lith. Centre: Entered...1865 [almost obliterated and illegible]. Lithograph; in color. E. B. Holden sale 1969.

Same, without inscription.

Bird's-eye view, looking south. Terrace near fore-ground, Mall heyond with anchored balloon floating ahove; Harhor in distance.

†378. CENTRAL PARK. / [Winter.] / Published by Edmund Foerster & Co. 15 North William St. N. Y. Left: John Bachmann, Del. Right: J. Bien, Lith. Centre: Entered...1865 [almost obliterated and illegible]. Lithograph; in color. E. B. Holders 1969. den sale 1969.

Bird's eye view, looking north toward the Reservoir. Beyond, at left, the Hudson, at right, the East River. Skating and sleighing in foreground.

Edmund Foerster & Co. at this address, in directory, 1866/7-1868/9. Bien in husiness here from the early 'fifties on.

379. BURNING OF BARNUM'S MU-SEUM, JULY 13th. 1865. / AFTER THE ORIGINAL PAINTING BY C. P. CRANCH, IN POSSESSION OF THE

## 1866

380. "BARNUM'S NEW AMERICAN MUSEUM, 539-541 BROADWAY. / BETWEEN SPRING AND PRINCE ST'S; FORMERLY THE COSTAR MANSION." Signs on building: "539 BARNUMS 541 / AMERICAN / MUSEUM / BARNUMS / BARNUMS MUSEUM HEADQUARTERS." Sepia wash drawing.

Autographed: "Amos F. Eno. Esq. with the compliments of Rohert Goelet 11/18/1909."

ments of Rohert Goelet 11/18/1909."

P. T. Barnum acquired Scudder's American Museum (founded 1810), at Broadway and Ann St., in 1841, opening there Jan. 1, 1842 (see no. 307). This building hurned down July 13, 1865 (see no. 379), after which the site was acquired by the "New York Herald." On Nov. 13, 1865, Barnum re-opened his museum at Broadway and Prince St. As he himself says, "Barnum's New American Museum was at 535-539 Broadway, on premises formerly known as the 'Chinese Museum Buildings.' In 1867 he joined with the Van Amhurgh menagerie (see nos. 210, 361A). The new huilding hurned March 3, 1868, and Van Amburgh's collection of lions and tigers "died painfully," says M. R. Werner, in his "Barnum" (1923).

381. SOUTH WILLIAM STREET, / New York. Below, left: J. M. Swift, PHO-TOGRAPHER, 540 Broadway.; right: J. DAVIS, PRINTER, 510 Broadway. Shows houses nos. 9 to 17, 9 on corner. Signs on 9: BRIEN & CARRERE, LAWRENCE, GILES & CO., etc. Photograph.

Swift at this address in disasters 150516.

Swift at this address in directory 1865/6 and 1866/7; Brien & Carrere only in 1866/7.

††382. PANORAMA OF NEW YORK AND VICINITY. / PUBLISHED BY JOHN BACHMANN, 76 NASSAU ST. N. Y. Left: John Bachmann, del. Right: J. Bien, print. Centre: Entered...1866, by John Bachmann... Lithograph; light brown tint.

Bird's eye view, from a northwesterly direction. A brave attempt to get at least the semblance of a careful drawing of each huilding. In the foreground, the streets of Hooken in the vicinity of Stevens Castle appear, thickly lined with trees.

††383. PRINTING-HOUSE SQUARE NEW YORK. Left: Endicott & Co. Lith. 59 Beekman St. N. Y. Right: Baker & Godwin, Publishers, New York. Lithograph; in color. S 152-b.

Stages and horse-cars are shown. Soldiers are marching across the Square.

Various signs appear on the buildings; Currier & Ives at Spruce and Nassau, the Tribune on the opposite corner, next to that the Weekly Day Book and the Sunday Times. On Park Row, the New York

1866, continued.

Times huilding, housing also the Surrogate's Office, The Alhion, etc. Excursions into the directory, to fix date, show the Alhion at 39 Park Row from 1865/6 on, the Surrogate's Office there until 1867/8 (from 1868/9 on in County Court House), and Crook, Fox & Nash's eating place at the same address 1865/6—1869/70.

383A. St. Luke's Hospital. In lower right corner: ROBERTS. Wood engraving.

This cut appears in the Hospital's 8th annual report, 1866, and in succeeding reports until it is superseded in the 20th, 1878, by a lithograph imitating a line engraving, by C. H. Clayton & Co. 157 & 159 Pearl St. N. Y. In the 30th report, 1888, this, in turn, gives way to a cut by the G. L. W. Gravure Co. N. Y. The cornerstone of this edifice, at Fifth Ave. and 54th St., was laid in 1854; after 1893 the Hospital occupied the new huilding at Morningside Ave. and 113th St.

#### 1867

384. The Broadway Theatre, with posters announcing Julia Dean in The Woman in White. Site 485 Broadway. Signboards of H. F. Shepherd (Essex Hat M'f'g Co.) at 483, H. Knighton and Alfred Plunkett at 485, Lasell & Co. (hats) at 487. Photomechanical reproduction.

According to Stokes (III: 982), Brougham's Lyceum (see no. 285A) opened 1850; then Wallack (1852), George L. Fox and others successively took hold; in 1865 it hecame the Broadway Theatre and was demolished in 1869. The "Woman in White," with Julia Dean Hayne, was performed here in July and Oct., 1867, according to T. Allston Brown's "History of the New York Stage" (v. 1, 1903, p. 517), which work also informs us that Julia Dean Hayne Cooper died May 19, 1866!

For the Broadway Theatre at 326 Broadway see no. 353.

385. Astor House, Broadway, 1867 / Society of Iconophiles / 1909. (Series XI, no. 2.) Left: Etched by S. L. Smith Right: From a photograph. Etching.

††386. NEW YORK, / AND ENVIRONS. Left: Printed by H. Peters, N. Y. Right: Engraved by R. Kupfer, N. Y. To left and right of title, key, numbered 1-90, to buildings, streets, wharfs, ferries, etc., including islands and other points in Long Island and New Jersey (incl. for example, the Elysian Fields). Centre: Entered...1867 by R. Lexow... Line engraving; colored.

Bird's-eye view. The detail of the Battery, with its slips and huildings, is particularly interesting. The detailed drawing, quite usual in this kind of view, is carried out with unusual precision, even to the amusing figures peopling the streets as far off as Hohoken, and a hrave attempt to indicate the topography to the northwest and northeast.

#### 1868

Tammany Hall, 1868. See no. 164, note.

387. THE NEW YORK COUNTY COURT HOUSE. Left: LITH. W. C. ROGERS & Co. Right: FOR JOS. SHAN-

NON'S MANUAL 1868. — VIEW CORNER EIGHTH AVENUE AND 23RD ST. Lithographs; one tint.

From Shannon's "Manual of the Corporation of ... New York" for 1868.

...New York" for 1868.

The Court House, says Stokes (III: 974), was hegun 1861, occupied 1867. This picture shows the huilding with a dome — evidently as it was ultimately to look, for "Harper's weekly" for Sept. 9, 1871 had a full-page wood engraving signed S [Stanley?] Fox, from a photograph by Rockwood, in which there is no dome, but cranes in place, apparently for its construction. In "New York illustrated" (1885) the dome appears; King's "Handbook of New York City" (2d ed., 1893, p. 262) states that "the dome is not yet finished," and in the photograph by Underhill (1908) reproduced by Stokes (v. III, plate 163) there is still only the rudiment of a dome.

## 1869

388. VIEW AT THE CORNER OF 18th STREET & BROADWAY,—VIEW AT THE CORNER OF 10th STREET & BROADWAY. [A. T. Stewart's store.]—VIEW OF THE SOUTHEAST CORNER OF 23rd STREET & 6th AVE. [Booth's Theatre; shows 6th Ave. horse-car.]—VIEW ON THE CORNER OF BROADWAY & 11th STR.—VIEW OF THE SOUTHEAST CORNER OF BROADWAY & LEONARD ST. Lithograph; one tint.
From Shannon's Manual for 1869. These, as well

From Shannon's Manual for 1869. These, as well as those listed under no. 396, are mainly views of well-known dry-goods stores, firm names not heing given, in most cases.

389. THE BATTERY, 1869. In lower right corner: F. A. Liebler. Lithograph; in color

From Valentine's Manual, 1869. Castle Garden surrounded on three sides by new soil; no grass.

390. THE NINTH NATIONAL BANK OF NEW YORK, No. 409 Broadway. / ERECTED 1869... / Engraved for the "Merchants and Bankers' Almanac for 1870." Wood engraving.

A four-wheeler is shown, with place for haggage hehind; also, what used to he called an "open harouche."

††391. PROPOSED ARCADE RAIL-WAY. / UNDER BROADWAY, VIEW NEAR WALL STREET. Below, left: Ferd. Mayer & Sons, Lith. / 96 & 98 Fulton Street, N. Y. Right: Broadway N. Y. Without 156 Broadway, and Melville C. Smith, projector. Right, in pencil and ink: "Invented and Patented by Saml. B. B. Nowlan Civil Engineer / 202 Broadway — New York." Lithograph, blue tint and red printing. S 133-b.

Nowlan, who, as stated in Stokes, was the "engineer of construction," is placed by the directory at the address indicated during 1871/2-1873/4.

Print shows Broadway, looking north, as a double-decker street, upper sidewalk on the usual level, lower one hordering on a 4-track suhway. Two centre tracks for steam trains, apparently express. Outer tracks for open cars without sides or top; mode of propulsion not apparent. Lighting apparently hy grills in sidewalk. At left appears a corner of the monument

1869, continued.

at north end of Trinity churchyard; opposite, the METROPOLITAN BANK, with PINE ST. on south side of the building.

The Beach Pneumatic Transit Co. issued in 1872 a folio pamphlet, "The Broadway Underground Railway, Route and Plan of Construction." This showed a railway running in two tubes, reminiscent of the old London underground. Suhway transit was in the air at the time.

## c. 1870

392. Ye Jolly Brokers of Ye / NEW YORK STOCK EXCHANGE. / Photograph from Original Sketches. Left: Talfor, Photo. Right: Greenpoint, Br'klyn E. D. Centre: Copyright Secured. Lower right corner: Thos. Worth / Del. Photograph of pendrowing. drawing.

Interior view, surrounded hy sketches of hrokers at work and at play (Christmas festivities), James Fisk grinding the "Erie Stock Mill" for Jay Gould, and Cornelius Vanderhilt watering the New York Central. Fisk died Jan. 7, 1872, Rohert B. Talfor first appears in Brooklyn directory in 1866/7. The Stock Exchange, says Stokes (111: 925) was erected at 8-16 Broad Street in 1865; demolished 1901.

393. The Roger Morris House / Washington's Head Quarters on Harlem Heights. Left: Drawing by Hosier. Right: Etched by H. B. Hall. Centre: Copyright 1880. Etching. Proof before letters.

Later issued, printed in brown, in "Magazine of American history," v. 6, Feh., 1881, opp. p. 89. Ahram S. Hosier, one of the illustrators of Mrs. Lamb's "History of New York," appears in the directory 1864-78.

This view of the house is quite similar to that in the wood engraving by Richardson.

394. In lower right corner: Niblos Garden Theatre / rear on Crosby Street / W. H. Wallace. Etching.

William Henry Wallace exhibited at the New York Etching Cluh in 1884 and 1885.

395. In lower right corner: WALLACKS OLD Theatre. W. H. Wallace. COPY-RIGHT. In upper right corner: Copyright by W. H. Wallace 1892. Etching.

This, the second Wallack Theatre, was opened in 1861; the third one, at Broadway and 30th St., was opened in 1882. The second one, at Broadway and 13th St., suhsequently hecame the Star Theatre, and was replaced by a husiness huilding in 1901.

## 1870

396. View on the Southeast Corner of Broadway & Cedar Street. — View on the South West Corner of Broadway & 20th St. Lithograph; one tint.

From Shannon's "Manual of the Corporation of New York" for 1870. 'See no. 388, note.

††397. FAST TROTTERS ON HARLEM LANE N. Y. Left: LITH. OF CURRIER & IVES. Right: 152 NASSAU STREET NEW YORK. Centre: ENTERED...1870... / Com. Vanderbilt with MYRON PERRY and DAISY BURNS. Bonner with DEXTER. In lower right corner: J. Cameron Del. Lithograph; colored.

Vanderhilt and other noted horse lovers of that day driving teams and single horses, harnessed to sulkies and other vehicles, past the CLUB HOUSE. This lithograph hrings to mind a long series of trotting prints by Louis Maurer and others, issued during the 'fifties and 'sixties by Currier & Ives.

††398. THE CITY OF NEW YORK. / NEW YORK, PUBLISHED BY CURRIER & IVES, 125 NASSAU ST. Centre: En-tered...1870... Names of buildings and other points of interest in five lines under the picture. Lithograph; colored.

Bird's-eye view. Castle Garden on main land. Buildings, as far as Brooklyn Bridge (which here appears completed ten years hefore the event) are individually drawn.

399. RICHD. P. MORGAN, JR'S. / Gothic Arch. Elevated Rail Way. Lithograph; tint. Pyne sale catalogue no. 168.

Railway shown. View looking down Broadway. In foreground, left, THE NEW YORK HERALD; right, a hit of St. Paul's. Horse cars appear; also stages, a hansom cah and other vehicles, with right and left lines intermingled. Staten Island in the distance. distance.

From "Putnam's magazine" for August, 1870. In a short notice in the September issue, it is said: "If Broadway is to he given up to a railroad, the hest plan for one yet proposed is that of Mr. Richard P. Morgan, of which we published a view last month... It will not interfere with the street traffic helow... and will cost...some two millions of dollars less than the underground plan. Besides, as a structure, it will he ornamental."

will he ornamental."

A similar elevated structure, the "proposed Gilhert elevated railway for quick transit," appears in a perspective and a sectional view in "Frank Leslie's Illustrated newspaper" for Dec. 14, 1872, p. 225. The neighborhood depicted is apparently that around St. Paul's, although the only quite definite object shown is an "Ave. B. Bowery" car running across the street. The text gives the reassuring information that "the tracks are sustained by latticed girders which do not interfere with light or vision. By improved methods of construction of the roadhed, the noise of the trains will hardly he noticeable." Add to this the promise that the result of rapid transit will he abatement of sickness, intemperance, fire and crime, and a near-millennium seems at hand.

# 1871

400. Little Church Around the Corner / Ballad / Words By George COOPER Music BY ARTHUR PERCY / PUBLISHED BY WM. A. POND & CO. 547 BRO ADWAY... / Entered...1871... / THE MAJOR & KNAPP ENG. MF'G & LITH. CO. 71 BROADWAY, N. Y. In centre, picture of the church, by J. Shearman.

Sheet music and cover.

THE NEW COTTON EXCHANGE HANOVER SQUARE, NEW YORK CITY. Picture of the building. In left lower corner: Speer. In right lower corner: BON-WILL. Below: ERECTED, 1870-71. COST, \$160,000. Wood engraving.

From "The Merchants and Bankers' almanac for

1871, continued.

†402. The Grand Procession in Honor of the Fenian Exiles, / In New York City, February 9, 1871. / Haasis & Lubrecht, Publishers. 107 Liberty St., New York. Right: Printed by F. Heppenheimer & Co. 22 & 24 N. William St. N. Y. Centre: Entered... 1871... Lithograph; colored.

A line of carriages, preceded hy horsemen in green, is passing west through City Hall Park, immediately in front of the City Hall. Park Row buildings shown, in the neighborhood of the present World Building.

## c. 1872

††403. Below, in gold on black margin: CENTRAL PARK, N. Y. / WINTER SPORTS. Left: H. SCHILE, 36 Division Street, N. Y. Lithograph; colored.

Man and woman in two-horse sleigh, driving to left; summerhouse on hill at right; in right corner, foreground, little girl and dog in front of house; heyond, a lake, crossed by arched bridge. Schile was at 36 Division St. during 1871-76.

404. NEW YORK BAY, FROM BAY RIDGE. / LONG ISLAND. Left: PUB-LISHED BY CURRIER & IVES. Right: 125 NASSAU ST. NEW YORK. Under print, over title, run the captions: BEDLOES ISLAND JERSEY CITY HOBOKEN CASTLE GARDEN GOVERNORS ISLAND. Lithograph; colored.

Currier & Ives have this address in the directory during 1871-76.

405. COLLEGIATE R. P. D. CHURCH. / Cor. 48th St. & 5th Avenue. Left: W. Wheeler Smith, Architect. Right: Helio Engr. & Printg Co. 135 W. 25th St. N. Y. Photomechanical process.

According to Mr. S. H. Horgan, this print is rare, and is made by the Egloffstein process, practically a half-tone with a screen of lines running one way only. Frederic von Egloffstein appears as superintendent on the circular issued by the Heliographic Engraving & Printing Company (133–135 W. 25th St.), in which the process is called a "combination of photography and steel engraving." "Heliographs on steel" is the term used in the city directory of 1867/8, "heliographs" in 1868/9. Egloffstein is listed as at 135 W. 25 in the directory 1866/7, at 133 in 1867/8–1869/70, at 220 E. 25, 1870/1. As to the church, Stokes (III: 935) says: "cornerstone 1869; dedicated 1872."

406. BOOTH'S THEATRE NEW YORK. Helio Engr. & Prg. Co. 135 W. 25 Str. Photomechanical process.

stokes (III: 982): "Booth's. S. E. cor. 6th Ave. and 23d St. Cornerstone 1868. Opened 1869. Altered for stores 1883." On the huilding, to the right, appears sign EXCELSIOR / SAVINGS / BANK. This hank first appears in the directory for 1870/1, hut the inscription seems to have heen added to the plate subsequent to the taking of the photograph. See also no. 388 (1869). As to the Helio process, see no. 405.

# 1872

407. City of New York / FROM BROOK-LYN HEIGHTS. / New York, D. Appleton & Co. Left: A. C. WARREN. Right: G. R.

Centre: Entered...1872... HALL. Line engraving.

From "Picturesque America," v. 2.

408. THE GREATEASTBRIDGE. / To connect the Cities of New York & Brooklyn. [On each side of title, 6 lines of description, giving dimensions and cost.] Left: PUBLISHED BY CURRIER & IVES. Right: 125 NASSAU ST. NEW YORK. Centre: Entered...1872... Lithograph; colored.

View from the Brooklyn side. Shows bridge, which was hegun in January, 1870, as it was to he, not as it appeared in 1872.

††409. THE PORT OF NEW YORK, / BIRD'S EYE VIEW FROM THE BAT-TERY, LOOKING SOUTH. / NEW YORK, PUBLISHED BY CURRIER & IVES, 125 NASSAU ST. Left: PARSONS & AT-WATER DEL. Centre: Entered...1872 by Currier & Ives... Under picture, names of 48 points of interest. Lithograph; in color.

points of interest. Lithograph; in color.

Battery Park, individual trees and bushes neatly drawn. Castle Garden and its outbuildings, and Governor's Island and its buildings, are shown quite in detail. The Bay alive with shipping, including the Boston and Providence boats, an excursion steamer, the POLICE boat, a towhoat hetween two lines of harges, and numerous sailing vessels of various types, among them several men-of-war. In the immediate foreground, an agglomeration of vehicles — covered and uncovered delivery wagons, an ice wagon, trucks, drays, carriages, a stage-coach, and a push-cart (apparently a ragman's). Also, there is one of the old "Belt Line" horsecars, labeled WEST STREET... CENTRAL PARK.

410. THE OLD TRIBUNE BUILDING. In lower left corner: PHOTO-ELECTRO-TYPE CO. N. Y. Building on corner. On building to left, sign DAILY WITNESS. Photomechanical process.

Frotomechanical process.

From "The Monthly Advance" (formerly "The Brooklyn Advance"), Oct., 1885.

The "New York Daily Witness" first appears in the directory in 1872/3 ("the only religious daily paper in the Union"), address 162 Nassau. Next year the number is 2 Spruce; the "Tribune" had had the building torn down. The Photo-Electrotype Co. does not figure in the directory until 1882/3, but a pen drawing made in 1872 or early in '73, evidently served as a basis for this cut.

A peculiar hexagonal design appears in repeat on the sidewalk.

The Tribune, according to "The New York Tribune: a sketch of its bistory" (New York, Oct., 1885), moved from Ann St. to the N. E. corner of Nassau and Spruce in 1842. On Feb. 5, 1845, that huilding was totally destroyed by fire. "The five-story huilding which rose from the ruins was a marvel of convenience for its day." A fireproof structure was added to it on the Spruce St. side in 1857.

See also no. 415 (new Trihune huilding).

## c. 1874

411. North Dutch Church / Erected 1769 Demolished 1875. Left: Etched by S. L. Smith Right: From a photograph. Society of Iconophiles, Series x1, no. 6. Etching.

c. 1874, continued.

412. CITY HALL AND VICINITY / NEW YORK CITY. Key-names under buildings: NEW COURT HOUSE STAATS ZEITUNG FRENCH'S HOTEL SUN BUILDING. Left: PUBLISHED BY CURRIER & IVES. Right: 125 NASSAU ST. NEW YORK. Lithograph, colored.

Currier & Ives are placed by the directory at 125 Nassau St. until 1876; the "Staats Zeitung" moved into the huilding here shown in 1873.

The "New York Trihune" of April 10, 1875, writing a propos of the outlook from its new huilding, said: "we shall rest our eyes, we hope, hefore many weeks, with the...flash of the fountain which was hegun in the last generation, and promises to he finished in the next."

413. GRAND UNION HOTEL, / OPPO-SITE THE GRAND CENTRAL DEPOT, / Fourth Avenue, 41st & 42d Sts., New York. / G. F. & W. D. GARRISON, MANAGERS. / Also, Proprietors of the HIGHLAND HOUSE, Garrison, N. Y. In lower left corner: FAY & COX. Wood engraving.

ner: FAY & COX. Wood engraving.

No printing on hack. This advertisement happens to furnish the only picture in the Eno Collection, not only of this hotel, but of the Grand Central Depot opened 1871 (see Stokes III: 975). A horse-car of the Fourth Ave. line is emerging from the archway at the east end of the depot, where these cars ran for the convenience of commuters, who could thus step directly from the railroad platform into the car to take them to the down-town husiness district. The Third Ave. elevated structure, which the directory first notes 1878/9, does not appear. G. F. & W. D. Garrison are listed in the directory 1874/5-1876/7, after that, W. D. alone; Fay & Cox 1866/7-1874/5.

A view of the depot, in the "Dally Graphic" for

A view of the depot, in the "Daily Graphic" for Feb. 1, 1876, shows a horse-car emerging from the east entrance.

# 1875

414. Interior view of / Augustin Daly's Fifth Avenue Theatre, New York. Right: J. N. ALLAN, 85 Liberty St., N. Y. Line engraving.

James N. Allen appears in the directory only in 1875/6. Daly's theatre was at 29 W. 28th St. during 1873-78.

415. New Tribune Building. Picture has arched top. Block cut at bottom, taking away inscription in lower left corner: R. SHUGG SC., and lower right corner: A. Edmonds Del. Wood engraving.

This cut was used in various places (e. g., the "American printer & lithographer"), with the two signatures.

On hack, advertisements of religious publications — Nelson & Phillips, 805 Broadway (there in directory 1874/5-1878/9); The Christian at work, T. De Witt Talmage, editor (which he was, according to Appletons' Cyclopaedia of American hiography, during 1873-6), etc.

This huilding, architect Richard M. Hunt, was "erected 1874; enlarged 1905-7" (Stokes III: 968). "To-day," says the Trihune of April 10, 1875, "on the 34th anniversary of its establishment, the Trihune is issued from its new huilding."

The old huilding (see no. 410) on this site (154 Nassau) was demolished, according to "The New York Trihune: a sketch of its history" (New York, Oct.,

1885), in 1873, the cornerstone of the new huilding laid Jan. 24, 1874 (the work of the paper meanwhile going on in the fireproof huilding on Spruce St.); the huilding was completed in 1875. It was, says the Trihune of May 6, 1923, "the pioneer 'skyscraper' of America."

A peculiar feature in this picture is the seated statue indicated outside the south-west window, ground floor. It appears also in various other early pictures of the huilding, including a large lithograph lettered "to be completed, front in 1874, main building in 1875," It is not shown in the picture in "Frank Leslie's" for May 1, 1875, nor in the reproductions of pen drawings hy E. J. Meeker (in "American progress") and Wm. St. John Harper. It is to be presumed that a statue in that place was contemplated from the heginning. But there is no mention of that in the account of the new structure printed in the "Tribune" for April 10, 1875, although the statue figures in a wood engraving hy E. SEARS in the same issue. In 1890 there was erected at this same spot a heroic-size seated figure of Horace Greeley, hy J. Q. A. Ward. In the account of the unveiling of this statue, in the "Tribune" for Sept. 21, 1890, it is stated that the sculptor, Ward, made a mask of Greeley's face after death, which may or may not have something to do with the early pictures of a statue. Ward's statue was presented to the City in 1916 and placed in City Hall Park.

†416. [View of Broadway, looking north from just below Fulton St. St. Paul's on the left, Post Office in centre.] Left: PUB-LISHED BY CURRIER & IVES. Right: 125 NASSAU ST. NEW YORK. Centre: COPYRIGHT 1875 BY CURRIER & IVES, N. Y. Lithograph; in color.

Broadway, quite exaggerated in width, shown with apparently no "rule of the road"—stages, carriages, wagons, a fire engine (with a fireman running he fore!), and a stage-coach (1) rushing ahout in a tangle. A policeman is escorting a lady across Broadway, an activity which was more than once made the subject of caricature. On the sidewalk, a man hearing an advertising placard on a pole over his shoulder.

417. THE OLD POST OFFICE / NEW YORK. Left: PUBLISHED BY HERM. WESSBECHER, 18 & 20 LIBERTY ST. N. Y. Right: COPYRIGHT SECURED. / JOHN BRIEM LITH. & PRINTER 43 MAIDEN LANE N. Y.

According to the directory, Briem was at 43 Maiden Lane during 1875/6-1879/80, and Wesshecher had an eating (and drinking) house at 18 Liherty St. during 1877/8-1879/80. The Middle Reformed Dutch Church, here pictured, located on Nassau St., hetween Cedar and Liberty, was abandoned as the Post Office in 1875 (so says Stokes), the new huilding, in City Hall Park, heing opened in 1878. Presumally Wessbecher issued this print as a souvenir for his customers.

Broadway and Canal St., c. 1875. See no. 150, note.

## 1876

417A. THE GLOBE THEATRE, BROAD-WAY, OPPOSITE WAVERLEY PLACE, N. Y., / OWNED BY MR. STEWART. Wood engraving.

On back is part of an obituary of Alexander T. Stewart, who died April 10, 1876. This theatre, at 728-730 Broadway, went through various hands, as is shown hy Stokes (111: 984), after heing opened as the Broadway Athenaeum in 1865, in the altered huilding of the Church of the Messiah. It was the Glohe in 1870 and 1874, finally hecame Harrigan & Hart's New Theatre Comique in 1881 (pictured in

1876, continued.

Stephen Jenkins's "Greatest street in the world," p. 215), and was destroyed by fire 1884. In 1887 "Ye Olde London Streets" was erected here.

As we enter the seventies, the proportion of prints of minor importance increases. Yet who shall draw the line to determine importance? This little cut of the Glohe Theatre which one may sniff at quite audibly, another may treasure, poor thing though it he, as the only pictorial record available of a theatre of many changes in name, associated at one time with a company and plays of a local significance — Harrigan & Hart's. And so, if there was any douht, the safe course was to include the humble cut.

#### c. 1878

418. BATTERIE DE NEW-YORK. Left: De Bonsonge sculp. Right: Imp. Delatre, Rue St. Jacques, 303, Paris. Centre: Paris, CA-DART & LUQUET, Editeurs. Upper right corner: 245. Etching.

Listed as one of a series "L'Eau-forte depuis douze ans" issued by Cadart about 1878.

## 1879

419. THE NEW ST. PATRICK'S CATHEDRAL. / Fifth Avenue, New York. / CORNER STONE LAID AUG. 15th, 1858, BY HIS GRACE JOHN, ARCHBISHOP BY HIS GRACE JOHN, ARCHBISHOP HUGHES. / Extreme length 334 ft. Width of Nave, 96 ft. Height of Nave, 108 ft. Height of Spires, 334 feet. Left: PUBLISHED BY CURRIER & IVES. Right: 115 NASSAU ST. NEW YORK. In lower left corner: G. M.

Same, partly colored.

The Cathedral was dedicated in 1879. D places Currier & Ives at this address 1878-84. Directory

# c. 1880

420. Fifth Avenue Hotel, / Madison Square, New York. Centre: Engraved by Baldwin & Gleason Co. Ld. New York. Right: PAT. AUG. 31, 1886. Line engraving. Printed on celluloid.

Quite possibly from an earlier, retouched plate, for although the Seward statue (1876) is shown, a stage coach also appears, and there are no street-cars. See also no. 243, note.

421. Building with signboard: MADISON COTTAGE. Centre: Baldwin & Gleason Co. Ld. N. Y. Below: SITE OF FIFTH AVENUE HOTEL, 1852. / Madison Cottage was removed in 1852, and was suc / ceeded in 1853 by Franconi's Hippodrome... / ... The present structure was / commenced in 1856, and the hotel was opened to the pub / lic, August 23, 1859, by Hitchcock, Darling & Co.

The / first passenger elevator was put / in operation here... / ... / "From / ... 1860 / ... / the Hotel... / has been the centre of the great public occasions / ... for the last 40 years."

Fifth Avenue Hotel. / Madison Square, New York. / Hitchcock, Darling & Co. / E. A. Darling. Charles N. Vilas. Centre: Engraved by Baldwin & Gleason, N. Y. U. S. A. Line engravings. About 1900.

These two pictures are on the outside pages of a folder, the verso hearing the hotel's hill of fare for April 4, 1908. The picture of the hotel is from the same plate as the preceding, touched up and hrought down to date hy removing the stage coach and adding horseless street cars and an electrolier near 23d St.

422. UPPER AND LOWER BAY OF NEW YORK / From the Battery looking South-west. Left: PUBLISHED BY CUR-RIER & IVES Right: 115 NASSAU ST. NEW YORK. Centre: CASTLE GARDEN BEDLOES ISLAND BERGEN POINT. Lithograph, colored.

The filled in land around Castle Garden, shown bare in the Liehler (1869) lithograph (no. 389), is here laid out in grass-plots and paths. Directory places Currier & Ives at 115 Nassau St. during 1878-84.

423. INTERIOR OF MAIN LIBRARY OF GENERAL SOCIETY OF MECHANICS AND TRADERS. / No. 18 EAST SIXTEENTH STREET, N. Y. Lithograph?

From the "Annals" (New York, 1882) of the Society, which moved from 472 Broadway to the 16th St. huilding in 1878. The drawing for the present print, says Henry W. Parker, librarian of the Society, was made hy Mrs. Jessie Curtis Shepherd. A view of the building at 472 Broadway is given in a wood-engraving (PETITFIELD SC) in Shannon's "Manual for 1870."

†424. ST. NICHOLAS HOTEL, BROAD-WAY, NEW YORK. / URIAH WELCH, Proprietor. Centre: J. H. BUFFORD'S SONS LITH. NEW YORK & BOSTON. Lithograph.

On Broadway are seen a WALL STREET stage and a sandwich man advertising PARK THEATRE. On side street, a horse-car. Directory lists Welch at this address 1873/4-1883/4; the Park Theatre's address is 931 Broadway during 1876/7-1882/3. Bufford's Sons first appears in the New York directory in 1882/5. in 1882/3.

Stokes (III: 910, no. 293) lists this title, but with Bufford's address as 141 Franklin St. Boston.

# 1880

425. A May Day in Fifth Avenue. From a Painting by Wordsworth Thompson in type print. In lower left corner: T. Beeck. Lower right corner: HARLEY. Wood engraving.

From "Art journal" (New York: Appleton) for October, 1880, p. 305.

Looking up Fifth Avenue. Worth Monument and drinking fountain in foreground. Hansom cahs and a four-in-hand. The Library has also a larger wood engraving of this painting, with reference to text on p. 714.

## c. 1881-85

†426. Bird's eye view of Hoboken, looking south from the vicinity of Stevens Institute. In pencil: "Hoboken." Lithograph in colors.

On back, in pencil: "Only foreletter proof of Hohoken in existence." Much detail of buildings and

c. 1881-85, continued.

of steamer docks. Manhattan Island treated quite sketchily, hut the Brooklyn Bridge is shown, and near its Manhattan exit the new Post Office is prominent. Beyond, Governor's Island, the Brooklyn shore, and Staten Island.

427. Type printing: WASHINGTON SQUARE, N. Y. Left: 50 Views of New York and Environs. Right: Charles Magnus, Publisher. Lithograph; colored.

View looking north.

428. NEW YORK AND BROOKLYN [A bird's-eye view from the south. On each side, one over the other, 3 buildings. On the left:] SUB TREASURY BUILDING UNIVERSITY CITY HALL. On the right: CUSTOMHOUSE COOPER INSTITUTE CENTRAL PARK [Band stand.] Line engraving.

Elevated railway, Brooklyn hridge, the new Post Office in City Hall Park, and fountain in Bowling Green, are shown.

429. Portrait of Alexander Hamilton and a view of the "Grange." Published by the Society of Iconophiles. 1902. Drawn and engraved by Francis S. King. Line engraving.

Francis S. King. Line engraving.

The Grange, says Stokes (III; 774, 949), was huilt by Hamilton 1801-02, on the south side of 143rd St., west of Convent and east of Amsterdam Ave., and thirteen trees were planted to the south west of the house; the last of the trees destroyed in 1908. In 1889 the huilding was moved to the east side of Convent Ave. at 142nd St., where it now stands. This small view hy King agrees with the larger one engraved hy E. D. French for the Iconophiles (1895) which latter was presumahly copied from E. Bierstadt's artotype. Bierstadt appears in the directory with "Albertypes" until 1878/9; then with "artotypes." But "Alhertypes" were issued later, as in the "Select views of New York," 1889/90.

#### 1882

†430. THE NEW YORK STOCK EX-CHANGE. Within picture, left: Hughson Hawley [fac. sig.] / CHARLES HART, LITH., 36 Vesey Street, N. Y.; right: Entered ...1882, by H. A. Strong... H. A. S. [fac. sig.] Lithograph; in colors.

Stage shown with driver in shirt-sleeves, with a large umhrella over him.

#### 1883

431. Wall Street in 1883 / Society of Iconophiles / 1909. Left: Etched by S. L. Smith Right: From a photograph. Series XI, no. 5. Etching.

#### c. 1885

††432. MAIDEN LANE, NEW YORK. / Jewelry Centre of the World. [Proof before title.] Left: COPYRIGHTED, PUBLISHED BY J. J. FOGERTY, 115 NASSAU STREET, NEW YORK. Right: AM.

PHOTO-LITHO. CO., N. Y. Lithograph. S III: 908, suppl. 253. Pyne catalogue 320 (reproduction).

(reproduction).

Maiden Lane seen from Broadway. An advertising affair, but of much interest. The sky is striated with telegraph wires. Buildings plastered thickly with sign hoards. Sandwichmen and a carefully laheled horse-truck further carry out the impression of a cumulative advertisement, only a brewer's wagon, piled high with kegs, hearing no sign of ownership. Horsestage at left laheled: BROADWAY 23, ST. 9. AV. / SOUTH FERRY / BROADWAY / 312; one at right: BROADWAY TO 23 ST. / WALL ST. FERRY / MADISON. A United States mail wagon, approaching a circus band-wagon in sumptuousness, is furnished with an unusually spanking team. A pushcart man is heing set right with gentlemanly dignity by a policeman wearing the helmet used until the present cap replaced it. Directory records of addresses of Fogerty and a numher of the firms appearing on the sign-hoards fix the date of this print at about 1885-86.

Sitt 898, suppl. 124 lists a view of Broadway

SIII: 898, suppl. 124 lists a view of Broadway looking north from Maiden Lane, same publisher; prohably a companion piece.

In the "Daily Graphic," New York, for July 14, 1876, appeared a drawing by E. J. Meeker, "General view of Maiden Lane looking East from Broadway," with text devoted to a number of firms on the street.

433. [View of New York from the south; Governor's Island at right, Fort—Bedloe's Island?—at left.] About 1885-90? In form of palette. Lithograph; in colors. Proof.

#### 1886

434. Type printing: CENTRAL PARK ENTRANCE AT FIFTH AVENUE & 59th STREET. Left: 150 Views of New York and Environs. Right: Charles Magnus, Publisher. Centre: Copyrighted 1886. Lithograph; colored.

Letterhead. In pencil: "Showing old Plaza Hotel."

# c. 1887

††435. A view of the Battery, Castle Garden, and the Statue of Liberty beyond. Lettering trimmed off: CASTLE GARDEN, NEW YORK / SHOWING BARTHOLDI'S STATUE OF LIBERTY. / Painted by Andrew Melrose Left: Published by RAPHAEL TUCK & SONS / 298 Broadway... Lettering on lithographed surface: Andrew Melrose [fac. sig.] THIS DESIGN IS THE PROPERTY OF ANDREW MELROSE. CASTLE GARDEN NEW YORK. Lithograph in colors.

The Statue of Liberty was unveiled October 28, 1886. Raphael Tuck & Sons were at the ahove address, according to the directory, 1885-91.

#### 1887

††436. View of south end of Bowling Green; at left, the griffin wound around lighting fixture in front of no. 1 Broadway; at right, the row of old houses at that time beginning to be known as "Steamship Row," on site now occupied by United States Custom House; in background, Produce Exchange. In lower left cor-

1887, continued.

ner, F. Leo Hunter / 1887. Under right corner, remarque — sail-boat and floating grain elevator (?). Signed in pencil by the artist.

437. Broadway and Fifth Avenue, in front of Fifth Avenue Hotel, looking north, past the Worth monument. Left: Frank M. Gregory. 87. Right: Copyright 1887 by Frederick A. Stokes. Etching.

Hansom cabs and horse-drawn carriages enliven the scene. A policeman, in the light gray summer helmet of that day, is escorting a little girl across the street — a common sight in those times innocent of our present traffic regulations. The basket on a man's arm also speaks of the past.

#### c. 1888

438. Chickering Hall, North East corner of Fifth Avenue and 18th Street. Half-tone.

Fifth Avenue and 18th Street. Half-tone.

Shows St. Ann's Church west of this building, on 18th St. (5 or 7 West 18th), which site was occupied until 1859 by Christ Church. St. Ann's was there until 1895. Mason & Hamlin first appear at 3 and 5 West 18th St. in 1896/7 directory. Electric light (apparently arc) posts, an iron fence on north east corner, and horse carriages appear. The Hall, R. M. Hunt, architect, was opened in 1875, says Stokes (111: 983). The picture is an unimportant half-tone, but as a record of what was once an important spot in the musical life of New York, it calls up many recollections of events in the concert field, among them the chamber music concerts of the Philharmonic Club. The poster in front of the Hall announces "Brooks and Dentons 14th annual banjo concert" while DePachmann's "Farewell Chopin Recital" is similarly advertised in the picture of the Hall that appears in "Select New York: 100 albertype illustrations" (1890-95). The latter cut shows various changes in buildings, although the fence remains, and the telegraph pole is wanting which appears in the half-tone. half-tone.

## c. 1890

439. Hotel letter-heads:

THE WINDSOR / FIFTH AVENUE / New York 189 .

THE NEW / HOFFMAN HOUSE, / MADISON SQUARE, / J. P. CADDAGAN, MANAGER. / NEW YORK 190 .

GILSEY HOUSE, NEW YORK / COR. / BROADWAY / AND 29TH STREET. / J. H. Breslin & Bro. / PROPRIETORS / New York, 1893.

ALBEMARLE HOTEL / MADISON SQUARE WEST, NEW YORK. Above: O. B. LIBBEY, PROPR.; left: LOUGHEAD & CO. PHILA.

The Windsor was at 571 Fifth Ave., 1874-98. Picture shows a four-in-hand ("tally-ho coach" was the popular name at the time), and in the distance the Grand Central Depot—a topographical liberty indulged in, no doubt, to accentuate accessibility.

The Hoffman, famous for its collection of paintings by Bouguereau and others, was at 1111 Broadway 1865-1913; Caddagan manager, 1895-1909. In the

foreground, the Worth monument, in the midst of grass plots instead of the paved "isle" with which we are familiar. Probably the designer allowed Madison Square to sweep westward around the monument, to make an attractive picture for prospective guests. The monument in its fenced-in enclosure, surrounded by pavement, certainly appears in Appleton's "New York illustrated" (1869) and in Wordsworth Thompson's painting (see no. 425).

The Gilsey 1200 Broadway, was opened 1871 (S.

The Gilsey, 1200 Broadway, was opened 1871 (S III: 978); Breslin & Bro. first in directory 1881/2. Picture shows passing barouche; tree at left. A much larger woodcut in "Frank Leslie's Illustrated newspaper" for May 25, 1872, does not extend fai enough left to show tree.

The Albemarle is shown with Madison Square Garden (opened 1890) squeezed into the picture, which includes a horseless street car and hansom cabs.

Libbey was at 1 West 24th St. 1889-1907. This is a business card. Printed blank dates (e. g. 198-) have not necessarily any significance, since most of these cuts were evidently carried for a number of

440. FLORENCE'S OLD ROAD HOUSE. Process reproduction of pen drawing.

Pencil note: "Harlem Road — 155th St. / Built about 1770. / Torn Down about 1893."

#### 1891

Coenties Slip in 1891. Monotype by C. F. W. Mielatz. See no. 444.

#### 1895

441. In ink: "Homestead of Isaac and Michael Dyckman Broadway and Hawthorne St. John H. Judge." Photograph.

"The photograph," writes Mr. Judge (March 3, 1925), "was taken in 1895 and showed the house as it had been for 30 years back, and maybe more. The wing on the north end was added after the original house was built, and was removed by the Dyckman heirs, so the house would be as it was when built."

# 1896

442. THE SKY LINE OF NEW YORK, BY CHAS. GRAHAM. Left: COPY-RIGHT, 1896, BY W. R. HEARST, NEW YORK. Right: SUPPLEMENT TO THE JOURNAL, N. Y. MAY 3d, 1896. G. H. BUEK & Co. N. Y. LITH In lower left corner: C. Graham. Lithograph; in colors.

Very likely one of the earliest pictorial evidences of New York's realization of its sky-line, then beginning to change through the growth of the skyscraper. Since then, at various intervals, the newspaper camera has noted the changes in the silhouette of the city's southern end, usually in comparison with a view of some earlier date. About the middle of the nineteenth century, and later, it was the general bird's-eye view of the whole city that was cultivated. In those days the city's growth northward was presented and gloried in; to-day the extension sky-ward is emphasized.

# 1899

443. Woman buying paper from newsboy, on Broadway. Looking north; Herald Building, at 35th St., in background. Signed in lower left corner: "H. N. Hyneman / 1899." Oil painting.

#### 1900

New York in 1900. See no. 1.

#### 1901-05

444. Title on cover: Picturesque New York. Twelve photogravures from monotypes by C. F. W. Mielatz. The Society of Iconophiles, New York, 1908.

The subjects are: 1. Van Cortlandt Manor House, 1901; 2. Oyster Market on West Street, 1903; 3. St. John's Chapel, Varick Street, 1904; 4. Fraunces' Tavern, 1903; 5. Houses on Battery Park, 1905; 6. Rose Street, 1904; 7. Old house on Broadway, at Great Jones Street, 1904; 8. Doorway, Third Avenue and 122d Street; 9. Jumel Mansion, 1901; 10. Coenties Slip in 1891 (see S 156-h, note), 1905; 11. Rogers House, No. 7 State Street, 1904; 12. Peter Cooper's House, Fourth Avenue and Twenty-eighth Street, 1904

## 1903

445. Pen drawing of a narrow stone building, with Dutch gabled roof, dated "1903" at gable, and lettered "NO. 13" over store front. "C. P. H. GILBERT / ARCHT. / NEW YORK."

The Eno office was at 13 South William St.

446. THE NEW YORK STOCK EX-CHANGE, TRINITY CHURCH AND WALL STREET. Left: Richd W. Rummell / Copyright 1903 by Moses King. Right: Photogravure by A. W. Elson & Co., Boston. Below, left, bust portrait of George B. Post, Architect. Photogravure after wash drawing.

Picture surrounded by 112 bust portraits of finan-

# 1904

447. LITHOGRAPHS / OF NEW YORK / IN 1904 / DRAWN BY / JOSEPH PEN-

NELL / THE SOCIETY OF ICONO-PHILES NEW YORK / MCMV Twelve prints in cover. Lithographs.

1. Battery Park. 2. Broadway from Bowling Green. 3. "Broadway Towers." 4. The Stock Exchange. 5. Nassau Street. 6. Pine Street. 7. William Street. 8. "Building the Building." 9. "The Flat Iron." 10. Union Square. 11. Broadway ahove 23d Street. 12. The Times Building.

## c. 1908

448. Broadway, near 24th St., looking north. Corner of Fifth Ave. Hotel at left, Madison Square Garden (opened 1890) at right. In lower right corner: "K. de Ceglie." Water color drawing, apparently based on photograph.

A hansom cah appears among the horse-drawn vehicles. There is a street car, evidently electric, since cable cars ran on Broadway only during 1893-1901, according to Stephen Jenkins ("Greatest street in the world," 1911, p. 233).

The names Lincoln Trust Co. and Cross [Shoe Co.] appear on huilding beyond the one at intersection of Fifth Ave., Broadway and 25th St.; former, according to directory, located here (208 Fifth Ave.) 1903-14, latter (200 Fifth Ave.), 1909-14. Yet the Fifth Ave. Hotel was demolished in 1908. Absence of Farragut statue (erected 1881) is evidently simply an omission.

449. Building, with sign: 39—RESTAU-RANT—CAFE—41. / V. BARACCA PROPT. Touched up with white, for reproduction. Also views of dining room and of kitchen. Three photographs by H. Shobbrock Collins of 62 West 21st St. (Telephone 624 Gramercy).

Victor Baracca's eatinghouse at 39 South William appears in directory 1905/6 and after. Collins at address given, in 1909; elsewhere after that date.

†450. Four bird's-eye views: — NORTH, SOUTH, EAST and WEST VIEW — FROM THE SINGER TOWER. Copyright, 1909... In lower right corner on each: Spofford / N. Y. / 1909. Half-tone.

# **BROOKLYN**

451. OLD REFORMED DUTCH CHURCH 1776. / Formerly standing in Fulton St. near Smith St. / Drawn by Miss Elizabeth Sleight in 1808. Left: Copied from the original drawing by G. Hayward. Right: for H. McCloskey's Manual of the City of Brooklyn 1864. Lithograph; colored.

452. BROOKLYN IN 1816. / From the Original Painting by F. Guy. / The principal Street in the foreground is Front... / [5 more lines of description]. Left: [COPYRIGHT.] Right: Published by E. M. Smith, 114 Living ston Street. Centre, within picture: PETRI & PELS ENG. N. Y. Wood engraving.

453. Pierponts' Distillery on Long Island. [Title also in French, Latin and German.] /No. 2. / Imp. Lith. de Bové dirigée par Noel

ainé & Ce. Left: Lithographié par L. Sabatier fig. par V. Adam. Right: Dessiné d'apres nature par J. Milbert. Above: AMERIQUE SEPTENTRIONALE.—ETAT DE NEW-YORK; left: 1re Livraison; right: Pl. 2. Lithograph.

Before letters.

††454. VIEW OF BROOKLYN, L. I. /
FROM U. S. HOTEL, NEW YORK. /
Entered...1846, by E. Whitefield... Left:
PRINTED IN COLORS; right: BY F.
MICHELIN, 111, NASSAU ST. Centre:
DRAWN FROM NATURE & ON STONE BY E. WHITEFIELD. Lithograph; light blue-gray tint.

In foreground, interestingly detailed drawing of FULTON FERRY TO BROOKLYN, and stages running to the same. Equally interesting is view, from above, of a ferry-boat, showing detail. Various paddle-wheel river steamers.

Brooklyn, continued.

Borough Hall and U. S. Naval Hospital. Lithographs issued by H. Hoff in 1850. See nos. 269, 270.

††455. VIEW OF WILLIAMSBURGH, L. I. / FROM GRAND St. N. Y. Left: DRAWN FROM NATURE BY E. WHITE-FIELD. Right: LITH. OF ENDICOTT & Co. NEW YORK. Centre: Entered...1852, by I. Prindle... Under the print run key numbers (1-24) and letters (A-B), referring to a column, under each corner, of names of buildings, etc. Lithograph; colored.

Among vessels in river are a river steamer of the excursion-boat type, with paddle-wheels, walking-beam, and the long iron braces used in the Iron Steamboat Co.'s boats; a ferry-boat, quite detailed; and what looks like a paddle-wheel war vessel.

456. FORT HAMILTON POLKA RE-DOWA. / New York, Published by Jaques & Brother, 385 Broadway. Centre: Entered... 1852 by Jaques... Lithograph; colored.

River or excursion steamer G. W. FELLOWS in foreground. Fort Lafayette and Long Island shore beyond.

††457. BROOKLYN, L. I. / AS SEEN FROM TRINITY CHURCH, NEW YORK. / Published by Smith Brothers & Co. 225 Fulton St. N. Y. 1853. Left: PAINTED BY J. W. HILL. Right: SMITH BRORS. DEL. Centre: Entered...1853, by G. W. Smith... Lithograph; light brown tint.

††458. BROOKLYN, N. Y. 1854. / Respectfully dedicated to the Citizens of Brooklyn by the Publishers; H. Fern & Co. 218 Fulton St. New York. / Entered... 1853 by Smith, Fern & Co... Left: B. F. SMITH JUN. DEL. Right: WELLSTOOD & PETERS SC. Centre: A. MERWIN. DIREXIT. Line engraving.

River craft shown include paddle-wheel steamers of the "excursion boat" type, and an interesting ferry-boat in the foreground.

459. Brooklyn City Hall and surround-Letterhead of the Nassau Fire Insurance Co., office no. 10 Court St., opposite City Hall. Firemen dragging engine across square. At right, building with sign MONTAGUE HALL. Wood engraving by LOSSING-BARRITT N. Y.

About 1855? On back is assignment blank, with date "1856" filled in. Montague Hall first appears in the Brooklyn directory in 1849/50.

††460. CITY OF BROOKLYN, L. I. / Taken from Rush Street. Left: Drawn from Nature and on Stone by John Bornet. Right: Printed by A. Weingärtner. Centre: Entered ... 1855, by John Bornet... Lithograph; light brown tint.

An unusually interesting picture of the East River front and its inlets, with shipping, docks, and numerous individual buildings. Old suburban houses in foreground intermingled with later stone dwellings.

†461. EAST NEW YORK. Left: Published by G. Kraetzer. Right: Lithographed by Kraetzer & Blümner. Centre: Printed by J. Rau, 333, Broadway. Lithograph; light brown tint.

In foreground, white column inscribed TO SAIL-ORS / OF ALL / NATIONS. Stages labeled JAMAICA and WILLIAMSBURG horse cars trundle past open lots in which cows and goats are grazing.

The name Ludwig K. Kraetzer, lithographer, 80 Nassau, is in directory for 1857/8-1859/60; Jacob Rau appears 1857/8 and on to about 1880, but at 381 Pearl. Date of print about 1860.

††462. UNION POND, / WILLIAMS-BURGH, L. I. Centre: LITH. BY THOMAS & ENO, 37 PARK ROW N. Y. Lithograph; in color.

Costumes of the Civil War period, including crinolines at various angles. Figures quite cleverly drawn.

Date of picture about 1863. Henry A. Thomas and Henry C. Eno were in partnership at 37 Park Row, according to the directory, in 1862/3 and 1863/4. Eno is listed 1862/3-1868/9; Thomas, 1862/3 and 1863/4, re-appearing in the 'seventies.

463. P. E. CHURCH OF THE HOLY TRINITY / (Corner of Clinton and Montague Streets). Lower left corner: Bonwill. Lower right corner: J. P. DAVIS - SPEER. Wood engraving.

About 1867. John P. Davis and Joseph T. Speer, wood engravers, were in partnership, according to the New York City directory, during 1866-70; Charles E. H. Bonwill, artist, does not appear before the issue of 1872/3.

# STATEN ISLAND

# THE HARBOR, THE BAY, THE NARROWS

464. Type-written label: "View of the Narrows from Bedloes Island. Fine drawing in water-colours showing numerous ships. Drawn by J. W. Hill. New York 1831. 34½: 24½ cm."

†465. VIEW OF THE NEW YORK OUARANTINE, STATEN ISLAND. / Published by PARKER & Co. 186, and by Lewis P. CLOVER, 180 Fulton Street, New York York. / Entered...1833 by PARKER &

CLOVER... Left: Painted & Engraved by right: W. J. Bennett. Aquatint; colored. Stauffer 139.

Quarantine was at that time at Tompkinsville -Quarantine was at that time at Iompkinsville—"the Quarantine buildings were quite imposing," says Ira K. Morris, in his "Memorial history of Staten Island," v. 2, 1900. Agitation for removal of the station, as a menace to health, began in 1849, and in 1858 the buildings were burned by Staten Islanders. The same fate overtook the structures subsequently erected at Seguine's Point, Prince's Bay. Later, Quarantine was removed to its present location. Staten Island, etc., continued.

466. View of New Brighton, S. I. J. H. Bufford's Lith. 136 Nassau St. N. Y. Below, music title: The / NEW BRIGHTON QUADRILLES / Composed, selected, arranged / and dedicated to / Mrs. George Dearborn, / of New York / BY / JOHN H. HEWITT / PHILADELPHIA / Published by JOHN F. NUNNS, 70 South 3rd St. / Entered...1838 by J. F. Nunns... Left: WITH FIGURES Right: PRICE 50 Cts. Lithograph.

Right: PRICE 50 Cts. Lithograph.

Page 6: New Brighton Waltz no. 5, accompanies this title. The view of New Brighton from the Bayonne shore is a copy of the design (even to the men working a seine net) of a larger lithograph—P. A. Mesier's Lith. 28 Wall St. New-York—issued, folded, with a pamphlet "Description of New Brighton, on Staten Island, opposite the City of New York." This pamphlet, dated April 15, 1836, was put out by the "New Brighton Association of the Town of Castleton," (as the name appears on the map of the property accompanying this early real estate prospectus, 1835), and signed by its secretary George A. Ward. This picture shows the town laid out in terraces, with, as the text says, "elegant buildings, as well as chaste and simple cottages, hotels, and boarding houses, already provided." The language of the text, though richly descriptive, is as chaste as the aforesaid cottages. "These shores." we are told, "are uniformly free from the deposits of nuisances of any kind." An habitual visitor to the Island, of a generation or more ago, can read it all with appreciation, but optimism seems to run riot a bit in the statement that "two swift and beautiful steamboats" will make the trip to New York "in twenty minutes."

467. THE NARROWS AND PART OF STATEN ISLAND. / Entered...1850... Left: Drawn from nature by Aug. Köllner. Right: Lith. by Deroy.—Printed by Cattier. Centre: New-York & Paris, published by Goupil & Co. / 48. Above: NEW YORK. Lithograph; tint and tint border.

468. VIEW OF THE NARROWS / FROM STAATEN ISLAND / New York, Published by Emil Seitz, 233 Broadway. Left: From Nature & on stone Right: by Chas. Gildemeister. Centre: Entered...1851 by Emil Seitz... Lithograph; colored.

Probably taken from the vicinity of Rosebank.

††469. PANORAMA of the HARBOR of NEW YORK. / STATEN ISLAND and the NARROWS. Left: Drawn from Nature & on Stone by JOHN BORNET Right: Print by Nagel & Weingärtner, N. Y. Centre: Entered... 1854 by Nagel & Weingärtner... Under picture, names of important points. Lithograph; colored.

Bird's-eye view, from the south-west. The relative position of Forts Hamilton, Lafayette and Richmond is shown with unusual clearness. Fort Tompkins looks quite different from the present Fort Wadsworth on the same site, and at its southern end a lighthouse appears on a foundation of masonry jutting out into the water. A little to the west of this fort appears an imposing country residence, over the reference word Quarantine. The topographical presentation of Staten Island is a further matter of interest.

470. REGATTA OF THE NEW YORK YACHT CLUB. JUNE 1ST 1854. / ROUND-ING THE S. W. SPIT. / NEW YORK, PUBLISHED BY N. CURRIER, 152 NASSAU STREET. Left: C. PARSONS, DEL. Right: LITH. BY N. CURRIER. In lower

right corner: J. E. Butterworth. Centre: Entered...1854... Over title, names of yachts, with tonnage of each—RAY, UNA, ALPHA, IRENE, CERES, L'ESPERANCE, SIBYL, HAZE, MARIA (NOT ENTERED). Lithograph; colored.

†471. STATEN ISLAND AND THE NARROWS. / FROM FORT HAMILTON. / New York, Published by Currier & Ives, 152 Nassau St. Left: F. F. PALMER DEL. Right: LITH. CURRIER & IVES, N. Y. Centre: Entered...1861... Over title, FORT RICHMOND, FORT DIAMOND and FORT HAMILTON are indicated, Fort Diamond being better known as Fort Lafayette. Lithograph.

472. VIEW OF FORT LAFAYETTE, SITUATED AT THE NARROWS, NEW YORK HARBOR, WHERE THE STATE PRISONERS ARE CONFINED.— TAKEN FROM FORT HAMILTON. Wood engraving.

Castle Richmond, S. I., at the right. Picture trimmed into right side. Cut from an illustrated weekly, issued during Simon Cameron's tenure of the Secretaryship of War. Date 1861.

473. Original drawings by August Köllner, all with "Staten Island N. Y." on the drawn portion. They represent residences of prominent people, the name, "Smith Ely, Esq." appearing on the drawing in one case, while in another, "Livingston," it is penciled on margin and mount. On the Livingston drawing, in lower right corner, is inscribed "foreground / May 24 1863." One of the others is marked "1851" in lower left corner. 6 pieces. Wash drawings.

474. THE NARROWS, NEW YORK BAY. / FROM STATEN ISLAND. Left: PUB'D BY CURRIER & IVES. Right: 152 NASSAU ST. NEW YORK. Lithograph; colored.

Looking south. Shows Forts Hamilton, Lafayette and Richmond. Currier & Ives have this address in directory 1857-70.

475. THE NARROWS, NEW YORK BAY / FROM STATEN ISLAND. Left: Publ. & Print. by Th. Kelly, Right: 17 Barclay St. N. Y. Lithograph.

Same composition, figures and all, with some changes, as the preceding. Kelly was at this address in the early 'seventies.

476. The Highlands of the Neversink. / New York, D. Appleton & Co. Left: Granville Perkins. Right: W. Wellstood. Centre: Entered...1872... Line engraving.

From "Picturesque America."

477. IN THE HARBOR. Left: PUB-LISHED BY CURRIER & IVES. Right: 115 NASSAU ST. NEW YORK. Lithograph, colored.

Looking south; Governor's Island in middle chstance. "FOR SALE HERE" written in ink in margin. Manhattan does not appear.

# NEW YORK STATE

# OUTSIDE OF NEW YORK CITY

478. A PERSPECTIVE VIEW OF LAKE GEORGE. Below, left, 7 lines of key, a. Floating Battery... to g. The course the Lake takes; right, Plan of Ticonderoga, with key from A. The Fort to W. The Rout they took. Line engraving.

In pencil: "From Universal Magazine, London, 1750-60."

†479. A View in Hudson's River of the Entrance of what is called the Topan Sea. [Same in French.] / Sketch'd on the SPOT by his Excellency Governor Pownal, Painted by Paul Sandby, Engraved by Peter Benazech. / London Printed for Jno. Bowles at No. 13, in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the Corner of St. Martin's Lane in the Strand, Carington Bowles at No. 69, in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. Right: C. I. Line engraving.

†480. A View in Hudson's River of Pakepsey & the Catts-Kill Mountains. / From Sopos Island in Hudson's River. [Same in French.] Sketch'd on the SPOT by his Excellency Governor Pownal, Painted and Engraved by Paul Sandby. / London, publish'd...May 20, 1761, by Thos. Jefferys, the Corner of St. Martin's Lane. Line engraving.

†481. HUDSONS RIVER / From CHAMBERS CREEK looking thro' the HIGH LANDS / London Pubd. Jan. 1st 1802, by F. Jukes No. 10 Howland Street and by A. Robertson Columbian Academy, Liberty Street New York. Left: Alexander Robertson Delineavit Right: F. Jukes Sculpsit. Aquatint; colored.

Side hy side with the effort of engravers to serve apparent pride and interest in urhan development, with its note of material progress, there was this satisfaction in the natural beauties of the land and in the opportunities they offered the artist. In works, such as the present print, the Hudson River Portfolio, and other early nineteenth century prints this feeling for the scenery of the home land is evidenced, and it had its expression in hook illustration notably in "Picturesque America." In painting it appeared in the work of the mid-nineteenth-century "Hudson River School." To trace it in the canvases of our later painters is practically to write the history of landscape painting in this country for the past forty years.

†482. Palisades. Left: Painted by W. G. Wall. Right: Engraved by I. Hill. Aquatint; uncolored.

From the Hudson River Portfolio.

†483. Milbert, J. Itinéraire pittoresque du fleuve Hudson (Paris, 1828-9). Lithographs. India proofs, unlettered, of the following plates:

No number: Saw Mill near Luzerne; 9. Indian Brook; 10. Lower Falls near the residence

of Mr. Montgomery; 11. Town of Hudson; 15. Falls of Mt. Ida, above the town of Troy; 16. Falls of Cohoes of the River Mohawk; 19. Falls of the Hudson at Sandy Hill; 20. Course of the Hudson and the Mills near Sandy Hill; 22. Hudson Fall of the village of Gleens; 24. Lake George and the village of Caldwell; 25. Bridge and Hudson River near Luzerne; 27. Extremity of Adley's Falls; 28. Rapids on the Hudson at Adley's; 29. General view of the Hudson at Adley's; 30. Road and bridge over the Mohawk; 31. Commencement of the Falls of Canada Creek; 33. Falls on the Flint River; 34. Horse Shoe of Niagara from the Canadian side; 36. Niagara Falls from the American side; 37. Falls on the Genesee rivers; 38. Deer Creek Falls; 39. Military Post, Sackett's Harbor; 40. Mills on the Black River; 41. Theresa Falls, Indian River; 43. Pawtucket Falls; 45. Passaic Falls; 46. View on the Passaic River; 47. Commencement of Passaic Falls; 48. Falls near Schooley's Springs; 49. Schooley's Springs; 50. Water works on the Schuylkill River; 51. Machine for the portage on the Susquehanna; 52. Foundry on Jones Creek near Baltimore; 53. View of the Natural Bridge.

484. THE PALISADE ROCKS ON THE HUDSON RIVER, WEST BANK, NEW YORK. Ornamental border. Three marginal vignettes, one a war vessel, unlettered, the others lettered, respectively, ACTION BETWEEN THE CONSTITUTION AND LAGUERRIERE, 1812 and ACTION BETWEEN THE WASP AND THE FROLIC, 1812. Line engraving.

This plate appears in "History and topography of the United States," edited by J. H. Hinton, Philadelphia, 1832, opposite p. 492, without ornamental horder and vignettes, and with inscription: Left: Drawn by G. Oakley Esgr. Right: Engraved and Printed by Fenner Sears & Co. Centre: London, Published May 1, 1831, by J. T. Hinton & Simpkin & Marshall. The same design is used in the larger plate Drawn by G. Oakley and Engraved by T. Illman, also without the horder and the vignettes, published in J. H. Hinton's "History and topography of the United States," Boston, 1834, v. 2, opposite p. 372.

485. Inscription, cut off and pasted on: VAN TASSEL'S HOUSE / (Vide Legend of Sleepy Hollow) / Recently purchased by WASHINGTON IRVING, Esq. to improve for a Summer / Residence. Lithograph; colored.

Date c. 1832.

486. Label, pasted on mat: VAN TASSEL HOUSE, THE RESIDENCE OF WASH-INGTON IRVING, ESQ. / From a painting by George Harvey, A.N.A. Lithograph; colored.

New York State, etc., continued.

487. 27 / HIGHROCK-IODINE AND EMPIRE SPRINGS. / Entered...1848, by Aug. Köllner... Left: Drawn from nature by Aug. Köllner. Right: Lith. by Deroy. Printed by Cattier. Centre: New-York & Paris, published by Goupil, Vibert & Co. Above, over border line: SARATOGA. Lithograph; light brown tint; colored.

†488. THE MOUNTAIN SPRING. / Near Cozzen's Dock, West Point. / New York, Published by Currier & Ives, 152 Nassau Street. Left: F. F. PALMER DEL. Right: LITH. CURRIER & IVES, N. Y. Centre: Entered...1862... Lithograph; colored.

†489. VIEW ON THE HUDSON. / NEW YORK, PUBLISHED BY CURRIER & IVES, 152 NASSAU ST. Left: F. PALMER DEL. Right: LITH. BY CURRIER & IVES, N. Y. Lithograph; uncolored.

490. VIEW ON HUDSON RIVER. / FROM RUGGLES HOUSE, NEWBURGH. Left: PUB'D BY CURRIER & IVES, Right: 152 NASSAU ST. NEW YORK. Lithograph; colored.

491. ALBANY / ON THE HUDSON. Left: DRAWN AFTER NATURE / Aus. d. Kunstanst. d. Bibl. Inst. in Hildbhsn. Right: Eigenthum d. Verleger. Line engraving.

Date c. 1855.

††492. National Guard [trophy of flags, etc., with Colonel A. DURYEE, Commandant] 7th Regt. N. Y. S. M. / at Camp Worth (Kingston, July 1855) forming for Review and Inspection by Inspector-General B. F. Bruce

N. Y. S. M. / From the Original picture by Major Otto Bötticher, in the possession of Lt. Colonel Marshall Lefferts. Left: On stone by Th. Benecke. Right: Printed by G. W. Lewis, N. Y. Centre: Entered... 1856 by Otto Bötticher... Below, left: Published by Goupil & Co. 366 Broadway New York; right: also for sale by Otto Bötticher, 335 Broadway New York. Lithograph; colored.

The rank and file wear gray coats, white trousers and shakos; the band, blue coats with red facings and white trousers. At the right, men serving the two guns wear shell jacket and trousers of gray, and fatigue caps.

††493. VIEW OF YONKERS, NEW YORK. / Yonkers is situated on the east Bank of the Hudson 17 Miles above New York, the River here is 2 Miles wide, the opposite shore is formed by an immense mass of Rocks, the Palisades rising perpendicularly / out of the water 500 feet and extending along the River for 20 miles. Right: LITH. OF SARONY & CO. N. Y. Lithograph; in color.

Figures, drawn in typical illustrator style of the period, wear clothes of the 1860's.

††494. TROY. / Taken from the West bank of the Hudson, in front of the United States Arsenal. / Entered... 1838 by H. J. Megarey ... Left: W. J. Bennett. Right: Engd. by W. J. Bennett. Centre: Published by Henry J. Megarey, New-York. Aquatint; colored.

495. CHAPPAQUA FARM, / WEST-CHESTER COUNTY, N. Y. / The Residence of the Hon. Horace Greeley. Left: PUBLISHED BY CURRIER & IVES Right: 125 NASSAU ST. NEW YORK. Centre: Entered...1872... Lithograph; colored.

## UNITED STATES

# OUTSIDE OF NEW YORK STATE

496. CAMP PUTNAM. / The ENCAMP-MENT of the NATIONAL GUARD OF NEW-YORK, at New-Haven Conn. June 1852. / To Colonel L. W. Stevens the Officers and Members of the 27th Regiment N. Y. S. A. N. G. This Print is respectfully inscribed by their obliged servant / Orlando Neely, Surgeon. / Entered... Left: E. W. Clay del. Right: Lith. of Pendleton, N. Y. Lithograph; colored.

The combination of the New York militia interest, the designer and the lithographer, lends a triple interest to this print, beside its local New England interest.

497. A View of the Falls on the Passaick, or second River, in the Province of New Jersey. / The height of the Fall between Eighty and Ninety feet; the River about Eighty Yards broad [Same in French] / Sketch'd on the SPOT by his Excellency Governor Pownal. Painted and Engraved by Paul Sandby. / Lon-

don, Printed for John Bowles at No. 13, in Cornhill, Robert Sayer at No. 53, in Fleet Street, Thos. Jefferys the Corner of St. Martins Lane in the Strand, Carington Bowles at No. 69, in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. Right: C. 2. Line engraving.

†498. MOUNT VERNON IN VIRGINIA / The Seat of the late Lieut. General GEORGE WASHINGTON / COMMANDER in CHIEF of the Armies of the United States. Left: Alexander Robertson Delineavit. Right: Francis Jukes Sculpsit. Below, left: London Pubd. March 31st. 1800 by F. Jukes No. 10 Howland Street; right: and by Al. Robertson Columbian Academy Liberty Street New York. Aquatint; colored.

United States, etc., continued.

499. The President's House in Washington; (lately taken & destroyed by the British Army) / Published Novr. 1st 1814, by G. & S. Robinson, Paternoster Row. Centre: From an original Sketch taken on the spot by C. W. Janson, Esqr. Above: No. 10 Lady's Magazine.—October, 1814. Aquatint.

500. Supplementary entry of 166A. Pacific Hotel. [rest of inscription cut off and pasted on back] This new and spacious Building at No. 162, Greenwich Street, two doors North of Courtlandt Street, is now open as a Public House under the superintendance of Benjamin Jesup and R. C. Nichols, the Proprietor. ... New York, July 1st, 1836. Lithograph S III: 909, suppl. 275.

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